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A

STUDY OF THE FIRST ÆNEID

BEING

TITLE

A NEW RHYTHMIC READING, BASED ON NATURAL
ACCENTS, WITH NEW RENDERINGS AND
ELUCIDATIONS OF THE TEXT WITH
REFERENCE THERETO.

BY THE AUTHOR OF

A STUDY OF THE HEXAMETER OF VIRGIL.

(Mary E Nutting)

BOSTON :

PUBLISHED BY THE AUTHOR.

1884.



93 Appleton St., Boston

2 Feb. 1887

Mr. Wm. L. Bradbury:

Dear Sir:

Being in Cam-

bridge yesterday, & in conference with
Mr. Mackenzie, he suggested that
I send you ^{a copy} ~~only~~ of my book, "A
Study of the First Aeneid." I send
one accordingly, by the same mail
with this letter.

Throw it aside, if
you do not care for it. Nevertheless
"I do not abate my claim
that it is the most valuable in-
strument of criticism that has
ever been brought to bear upon the

much for our ordinary notion of verse-reading, if it
were a contact, - at least, as I judge.

am

Not denying your patience, I
am very respectfully,

Mary E. Anthony

classical poetry." I have been endeavoring of late to get a hearing for it; shifting ground somewhat from attempts to get people to read, I have been attempting to get a hearing, either quite informally, by way of talk-lecture, or by more formal presentation, reciting the verse, to my best endeavor, somewhat as I conceive Virgil himself would have done it. Some few are pleased with the music of the verse, — some few, I mean, of the very few who have heard any of it to speak of. Some think it sings too much, — and yet Quintilian tells us the verse-reading was a cantatio. Doubtless it would sing too

Poetry

verse

~~Prose~~

[Nutting, Mary E]

[May Eliza Nutting]

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"I do not abate my claim that it is

the most valuable wisdom and - of substance

that has ever been brought to bear upon the
classical poetry."

slight-bowed frames, and a hook-
lovely. A nickel-plated frame
only bi-focal was the split-

metry.
work. In fact I am contemporary
ss, and I used to work with him

obury, and I was in the business
make glasses properly to fit them.

10 Main st., Middlebury, Vt.

PREFACE.

FIVE years ago there were published by the author of this essay two little books, the one being a study of the hexameter of Virgil, and its companion, following naturally upon it, a study of the principal Latin rhythms other than the hexameter. The amount of success attendant upon these pamphlets does not encourage any further effort in their direction. But while the main argument of these books remains unchanged in the mind of the writer, so many were the errors of detail, and so faulty in some respects the treatment, as to impel a further attempt, from the standpoint of matured consideration; from the application, in fact, of the theory to thousands of hexameters, and from the perceptions arising from such application.

The pamphlets referred to were published under the name of Joseph W. Clough. On the part of the very few people who have taken an interest in the work there has been objection to the publishing under this name, an assumed one. The present essay is therefore put forth without name, and solely as a best endeavor. It is respectfully submitted, in the hope that its conclusions and suggestions may help to a better comprehension of the precious heritage of classic poetry, and to an enhancement of delight in the study thereof.

THE AUTHOR.

Boston, Oct. 1, 1884.

A STUDY OF THE FIRST ÆNEID.

QUINTILIAN tells us that "verse had its being before the art of versification;" and in the same passage he speaks of its makers (of the verse, that is, perfected by this art of versification) as regarding "not so much particular feet as the general flow of the composition." These hints of his seem to strengthen the view, if such strengthening were necessary, that there is in the verse of Virgil a movement musical to the ear, based upon a happy disposition of accents and a recurrence of pauses; as says Muratori, a "rhythm, or melodious something," this movement being quite other than that pseudo-rhythm obtained by placing an English accent in the arsis of each metrical foot.

Some forms, at least, of the verse which we scarce need be told existed before the art of versification, being struck out presumably by our own forefathers in rhythmic speech, and handed down by long tradition to ourselves, could hardly elude our native rhythmical perception. In our own poetry, the modes which best foster this perception have their roots deep in our primitive language. When any one recites, —

"Bird of the wilderness, blithesome and cumberless,
Sweet be thy matin o'er moorland and lea,"

every ear perceives a movement which by common consent we term rhythm. Every ear perceives that in the first verse thus recited we have virtually four words, viz., *Bird, of the wilderness, blithesome, and cumberless*; and in the second verse four, viz., *Sweet be, thy matin, o'er moorland, and lea*; the words joined with the accented words being so subordinated to them, in sense and grammar, as to form severally one utterance, being spoken under one im-

pulse of the voice. Moreover the refined ear, at least, perceives that while the first of these verses has more syllables than the second, thus occupying more time in its delivery, this time in the second verse is made up by the pauses being lengthened, both the medial pause after *matin*, and the final pause after *lea*; the two verses, verses each of four accents, and of a unity amid variety of movement, being thus brought, as the mind feels that they should be, into the same number of what we may call rhythmical times.

We have, indeed, in English poetry, arising naturally from the composite character of our language, two distinct sorts of verses, one of the order just cited, the genuine rhythm, the other of which the rule is as obviously a fixed number of syllables, the accents, so far as concerns their number, being left largely to chance. The octosyllabic metre of narrative poetry, and the verse of ten syllables, styled heroic, are examples of this second order, the outcome of French and Italian influences upon our language and our poetry. These verses we might well call measures, in distinction from the genuine rhythm, in which the ear is never defrauded of its just expectation in the complete tale of accents. But so dominated are these measures by the vicious rulings of English prosody so called, that neither from them nor from our rhythms, themselves in like manner dominated, do we derive a true idea of rhythmic movement. The definition of a rhythm, *i.e.*, a certain number of accents within a certain number of rhythmical times, we readily evolve from our instinctive expectation of what verse should be to the ear; but for a just perception of rhythmic movement we must go somewhat afield. For the influence of those verses of the mediæval Latin termed *proses* availed to limit, in English poetry, the number of syllables between accents, in any given phrase of rhythm, to one or at most two. No such limitation, indeed, is found in the Anglo-Saxon, or in the alliterative poetry of the early English, where the number of unaccented between accented syllables is regulated by the ear of the poet and the natural flow of the verse. Nor is there the slightest reason in the nature of things why there should not be found, occasionally at least in English verse, as many as three syllables between accents, in one and the same phrase of rhythm, provided indeed that these syllables were light ones, easily glided over in the utterance.

It is a curious fact that English poetry has preserved the primitive notion of rhythm, yielding itself to a hampered and restricted rhythmic movement; while the poetry of the Romance languages has held to a right notion of rhythmic movement, letting go the true doctrine of rhythm.

If we should consider the verse of Virgil with minds disabused for the moment of all metrical considerations, consider it as representing fundamentally, notwithstanding the quantitative scheme superimposed thereon, the verse which had its being before the art of versification, we might conclude that if it is not a rhythm of accents, its movement and its law are indeed beyond our power to investigate. Moreover that it is not a mere measure, in the sense which has just been given to this word, is at once obvious; its number of syllables varying between thirteen and seventeen, with fifteen for the average number. Clearly the number of its syllables is not fixed, its accents being left to take care of themselves. What other than the simple guiding principle of rhythm, with its count of accents and its regard for times of voice, can be the law of this great verse, termed hexameter from its applied quantitative scheme?

The most melodious of these verses, consisting of fifteen syllables, divide naturally into two sections, of six and of nine syllables respectively; a division answering to the dactyl, spondee (or *vice versa*), and additional long syllable of the penthemimeris, with the half-foot, two dactyls, and spondee which complete the hexameter; or if we reverse the order, to the spondee and two dactyls with additional long syllable before the cæsure, with the half-foot, dactyl, and spondee at the end. Presuming, then, the verse to be a rhythm of accents, we should expect two of these accents before, and three after (or three before and two after), that pause in the rhythm corresponding to the cut in the metre. We should thus expect, the expectation being a matter of simple proportion; for six syllables are to nine syllables as two accents are to three accents. Two accents, moreover, to six syllables make the number which satisfies the ear, in a language so spacious as the Latin, as three accents to nine. We thus have five for the full number of accents of the heroic verse we are considering; nor can more than a passing allusion be made here to the fitness of this number for a true heroic rhythm.

Muratori observed* that the hexameter has twenty-two times of voice. ("In singulis hexametris semper viginti-duo tempora vocis occurrant.") This statement would seem to be based upon a perception that in any verse, as read naturally, an accented syllable takes about twice the time of an unaccented one, and that the medial pause is about the length of an accented syllable. Applying this principle, we have in the average hexameter fifteen syllables, plus five for the accents, plus two for the medial pause. But if we estimate from the beginning of any given verse (supposing such verse to be complete in itself) to the beginning of the next, we shall add two more for the pause at the end, making twenty-four for the times of voice of the true length of the rhythm.

The coincidence between this twenty-four and the same number as presented by the count of the metre at once strikes the mind. We may presume, indeed, that the perception of this number of times of voice in the verse of five accents, of the length to which it would naturally run in the Greek alike with the Latin, led to the application thereto of precisely the quantitative scheme chosen; the object of the metre, with those who first applied it, being to fix the pauses, to bring the accents into the most melodious positions, to define the cadence, and generally to perfect the poetry which as Quintilian in the passage already cited† tells us "was at first poured forth artlessly, originating in the measure of time by the ear, and the observation of portions of language flowing similarly;" adding that "it was not till after some time that feet were invented." The rhythmic theory discussed in this essay does not seek to do away with the fact itself of metre, nor with any detail concerning it. The writer asserts merely that the metre is for the rhythm, being in itself nothing; and indeed one of the most striking results of the application of the theory to the verse of Virgil is just this, that the fictions of the metre make constantly the facts of the rhythm.

In this little book the writer has accepted the theory that the verse of Virgil is a rhythm of five accents, as if it were a thing capable of proof, and proven; using the theory as a working hypothesis, with

* Ant. Ital. Med. Aev., Diss. 40, f. 216, D, of Ed. of 1775.

† Inst. Orator. IX. iv. 114, 115. Watson's translation.

design to note what the verse becomes by reference thereto. It is the purpose of the essay to show that the lines, each by each, of the First Æneid, and by extension that hexameters in general, read virtually into five words, into words, that is, bearing obviously an accent, together with combinations, the words of which are so intimately connected in sense and grammar as to move naturally under one accent rather than more; and to mark, in passing, certain conclusions as to rhythmic intention based upon the application of the theory in hand to thousands of hexameters, as well as new meanings and shades of meaning evolved by the rhythmic reading. And at the outset we remark that this is a poetry in which sound eminently answers to sense. Each rhythmic accent supports a prominent idea, and the five accents together support all the prominent ideas of the verse containing them. Between the accents we shall expect to find not only one or two, but often three unaccented syllables, and in some instances even more, the ear of the poet alone determining, with the effect intended to be conveyed by their placing. And we observe too that the rhythmic accent, the vocal stress, falls always in any given word, whether by itself or in combination, upon the syllable which would bear it (a few poetical licenses excepted) were that word spoken by itself in the ordinary way of speaking.

In the verses as here printed a curve is used to join two or more words uttered by a single impulse of the voice, in such manner as to form to the ear virtually one. An acuted vowel marks the syllable taking the rhythmic accent. An inverted period denotes the regular medial pause; a period midway of the line a shorter pause; and an inverted colon, serving for these two periods together, a longer one. When the rhythmic pause occurs where a comma is found in the ordinary punctuation, a slight space is allowed between this latter, and the mark denoting the said pause. At the end of a sentence, however, is placed the ordinary full point only, the voice naturally resting at such full pause beyond the time allowed by the regular movement of the rhythm. The ordinary colon, too, may be held to mark the time of the inverted one, and the semicolon at least the time of the inverted period.

Arma[˘]virumque cáno, • Trójae qui[˘]prímus ab[˘]órís •
 Itáliam, • fáto prófugus, • Lavíniaque vénit
 Líttora. Múltum[˘]ille et[˘]térris • jactátus et[˘]álto
 Vi[˘]súperum, • sáevae • mémorem Junónis ob[˘]íram.
 Múlta[˘]quoque[˘]et bello : pássus dum[˘]cónderet úrbem •
 Inférretque déos Látio : génu[˘]sunde Latínus •
 Albaníque pátres, • atque[˘]áltae móenia Rómae.
 Músa[˘]mihi cáusas : mémora quo[˘]númine láeso, •
 Quidve dólens, • regína[˘]deum tot[˘]vólvere cásus •
 Insígnem pietáte virum, • tot[˘]adíre labóres
 Impúlerit : tántaene • ánimis caeléstibus írae?

The proposition of the Æneid, in its lowest terms, is in the words, "I sing the man." The arms being naturally included in the idea of the *virum*, the warrior, these two words are combined (after the Latin manner indeed of collocating them) under one accent; this accent falling not on the second syllable of the *virumque*, long only by position, but by poetic license on the root syllable, the *vi*. In the second section of the first verse, *prímus* and *qui* with it proclitic-wise form virtually (as Quintilian himself assures us) one word in utterance, as do *ab* and *órís*. In the second verse there is room for two pauses, there being no pause at the end, as likewise in the third. In this third verse we have *ille*, quite unemphatic, and sufficiently connected in sense with *Múltum* to be spoken therewith, its final vowel being elided; and here it may be observed that the elisions of the metre are observed or not in the *cantatio*, according to the exigencies of the rhythm. In the fourth verse, the "might of the higher powers" stands manifestly for those powers simply; and the preposition, again, leans upon its noun at the end. Already, in these first four verses, the final pause is twice overlaid, this being the readiest method of varying that monotony of cadence, which resulted from the fixity of the last two feet of the metre. In *Laviniaque venit littora*, and in *jactatus et alto vi[˘]superum*, we have rhythmic phrases of three accents, varying but slightly from the longer rhythmic section; and we are left in the fourth verse with a

rhythmic movement of four accents, in which the hexameter character is preserved, by the slight pause after *sævae; memorem Funonis obīram* being by itself the longer section of the entire verse, and a rhythm of three accents.

Thus far our combinations have not led us, as to the position of the rhythmic accent, beyond the ordinary rules of accentuation. For in *Arma virumque* we have a virtual word of five syllables, accented on the antepenultimate (presumably by poetic license), its penult being short, at least by nature; in *qui primus* and *ab oris* we have trisyllables accented on the penult, this last being long; in *Multum ill'* another trisyllable, accented on the antepenult, its penultimate syllable being short; in *et terris* and *et alto* we have combinations quite similar to *qui primus* and *ab oris*, and likewise to *ob iram*; and in *Vi superum*, *Vi* merely leans without accent upon *superum*, the accent in this last having the ordinary position. *Multa quoque et*, however, which is conceived to be spoken in four syllables, *quoque* suffering elision in its second syllable, demands at least a brief digression. For we observe that *Multa* is the emphatic part of the combination, *quoque* and *et* being unnecessary to the strict sense of the section, and as thus emphatic should bear the accent. Moreover *quoque*, since its first syllable is short, cannot take the accent with *Multa* before it in the same virtual word. At this the sensitive Latin ear would have been offended. The accent must go back of *quoque*; and there is that in the sound of *Multāquoqu' et*, even were there no other objection to this accentuation, which suggests that the accent falls further back, that *quoque* simply loses its accent, while *Multa* retains its own.

It would seem scarcely necessary to cite the conclusions of the learned for a doctrine of natural accent, in distinction from what we may call the grammatical one, *i.e.*, the accent according to the quantity of the penultimate syllable. Every schoolgirl, indeed, has felt the jar when in reciting *tempora, temporum*, the accent suddenly shifts from the root syllable (with whose very sound the notion of time strikes the mind) in *temporibus*. We feel that there must have been a time when people said, if their grammar had gone far enough, not *tempora, temporum, temporibus*, but *tempōra, tempōrum, tēmporibus*; this last, indeed, perfectly easy of utterance. Presuming,

however, this stress on the root syllable of words as the primitive accentuation, we readily see that with the development of grammar, with the lengthening of words by inflection and combination, this method would become impracticable; that it would give place to the accent according to the quantity of the penult, this being a method that would readily suggest itself in the new condition of things. *Calefacit* and *tepefacit*, thus becoming after quantity was lost, must before have been *cālefacit* and *tēpefacit*. *Jupiter* leads directly back to *Jovis* and *pater* enunciated in combination, with a single accent on the first syllable of the whole; the short vowel in the first syllable of *pater* being treated only a little less obscurely than that in the second syllable of *Jovis*. Moreover we might conclude that while a Roman, of Virgil's own time perhaps, would doubtless pronounce *levis* (light) by itself as *lēvis*, he might speak the word in combination with *cura*, for instance, in *cūra-levis*, in such a manner that the *e* would vary from the English short *e* to the French *e* mute, according to the accident of speaking; the virtual word of four syllables being accented on the fourth from the end. Granting that *tēporibus* was the practice of the earlier Latinity, that many words were then accented on the fourth syllable from the end, it is not unreasonable to suppose that after this practice had yielded to the accent according to the quantity of the penult, a usage like that suggested in *cūra-levis* might have prevailed, as words came together in ordinary speech, and might naturally have been a feature in the poetic practice. That words were run together, after some fashion, in the Latin as in other languages, it would be absurd to deny; and there is evidence that the Romans considered this blending of two or more words into one utterance to be an ornament, rather than a blemish, in discourse.

Upon such hints as these, fortified by the conclusions of the learned as to the earlier Latin accent, is based the combination *Multa-quoque-et*, with the vocal stress on the first, instead of its antepenultimate syllable. But *quoque* and *et* thus first run together, and then appended enclitic-wise, suggest a few words on the values of vowel sounds in the Latin. That the short vowels were of the same quality as the long ones, differing fundamentally only in time, the contracted vowels, the long vowel formed by contraction and

with the circumflex accent, puts beyond need of demonstration. But while the short *a* was doubtless of the same quality as the long *a*, the Italian *a* in *father*, only half as long, and so with all the other vowels, we may readily believe that the short vowels differed materially from the long in practice; in that they were susceptible of being slurred over, in rapid utterance, and their sound thus varied, to a degree never suffered by the long. The word *Jupiter* suggests that the short *a* in *pater* was spoken thus obscurely in the combination *Fovis pater*, this obscure sound giving rise to a short *i* in the resulting word. In such a combination as *cura levis* the short *a* would take the sound of the English obscure *a* in *dogma*; while the short *e* would vary, as has been already intimated, from the *e* in the English word *met* to the French *e* mute. In like manner the pure sound of *i*, when short, would become the English short *i*; the short *o* would assume an obscure sound, not far from that of the short *a*; and the short *u* would shade from the *oo* in English word *moon* to the *oo* in *foot*. The diphthongs beginning with *u*, when short, as the *uo* and *ue* in *quoqu'et*, would be treated similarly; the pure sound, as we hear it to-day in the Italian *qua, qui*, becoming the obscure sound in the French *que*; the vowel following the *u* impressing of course its own obscure sound upon the whole. Spoken thus, the harsh-looking combination *Multa quoqu'et* becomes perfectly easy of utterance, moving with one accent, and that upon its first syllable. And in general, throughout this essay, its author conceives this simple method of pronunciation to be applied to the verses, a method which may be said to have grown of itself, out of the exigencies of the case, from the application to the verse of the rhythmic reading.

In the sixth verse we have *gēnus unde*, with the *unde* grave,* that is, having no accent. For the first syllable of *unde*, long only by position, does not bring the accent forward from *gēnus*. Not only so, but in the combining of words generally in the rhythmic reading,

* The word *grave* has been chosen for use in this connection, in that we gather from the ancient grammarians that the grave was simply an expression for no accent whatever. The vocal effects resulting from a recognition of the grave words would seem to have survived the perception of quantity in the vital sense, of quantity, that is, as an affair not of the metre, but of the rhythm. Isidorus quotes a verse in which occurs this same word *unde*, and says: "Unde hic gravis est. Minus autem sonat, quam acutus et circumflexus."

it is the quantity of the vowel by nature which determines the place of the accent. *Unde* has the sort of length only which enables it to stand in a certain position in the quantitative scheme, *i.e.*, its length is a fiction. Between this combination and the one dwelt upon, there is the difference that the slight support for the voice on the last syllable is wanting. The final *e* of *unde*, short by nature and by position, cannot afford such a support, the voice leaning slightly therefore upon the first syllable of *unde*; this slight stress must not, of course, amount to an accent. Variety is occasionally imparted to the cadence by the fourth accent being thus drawn back from its usual position on the fifth syllable from the end.

Musa mihi, in the eighth verse, is another combination of four syllables, with the accent on the first; *Musa* being obviously the vital part of the combination, and *mihi* of the nature of an expletive. This disposition of *mihi* makes it obvious that the just rendering is not, "O Muse, relate to me the causes;" for it would seem unnecessary to assert that the grave word, blending as one utterance with the word on which it leans, must be most intimately connected with the latter in sense; either serving, if particle, to point the connection of the latter with some other word or words, or if significant word, to modify in some way its meaning; the significant grave word being always connected with the word on which it leans, through some link readily supplied by the mind or from the context. The meaning is, "O Muse of mine," or simply, "O Muse;" *mihi*, taken thus with *Musa*, suggesting a partially suppressed sentence, of which itself is a part, *Musa quae es mihi*, in which the relative and verb were quite unnecessary for conveying the sense to the Latin ear. Nothing is more common than this sort of combination in Latin verse, when this verse is elucidated by the rhythmic reading. A similar effect upon the ear is often made in English, as when we say, for instance, "The boy I saw is sick," where the omission of the relative does not in the least injure the sense, albeit the words "boy I saw" are enunciated together, so that to the ear of a person unlearned in English they might convey the impression of being one word, with the accent on the first syllable. In this verse we note, too, that the rhythmic pause is after *causas*, rather than *memora*, the first of these words being more emphatic, and this emphasis determining the pause;

literally, "O Muse, the causes, relate in what," etc., instead of the reverse arrangement, as in English. The position of *passus*, in the fifth line, suggests in like manner the meaning, "He suffered much by war, suffered while he was founding the city," the order of emphasis not only being transposed in the Latin, but the first of the two words being understood. The commas in such cases are of course misleading as to the rhythmic reading, as indeed is the case with much other pointing. And here it should be remarked, that throughout the text of the First Æneid as printed with this essay, all *commas* which do not fall with a rhythmic pause, as marked by the dot above the line or midway thereof, connote no pause whatever in the reading.

In the ninth verse, *Quid* as substantive takes an accent, although *quo*, being an adjective, in the verse before leans upon its noun. *Regina deum* is a combination precisely like *Musa mihi* as to the place of its accent, and *regina* is of course the part requiring the accent, as being vital to the sense. *Tot volvere casus*, disregarding *tot*, "to encounter these perils." In *tot adire labores impulerit* we have another sweeping movement of three accents, while the invocation closes with another movement of four accents, the hexameter character being asserted by a slight suspension of the voice after *tantaen'*.

Úrbs antiq̃ua fuit, Týrii tenuére colóni .
 Carthágo, Itáliam cóntra . Tiberínaque lónge
 Óstia, díves opum . stúdiisque aspérrima bélli.
 Quam Júño fértur térris . magis ómnibus úñam,
 Posthábita coluisse Sámo ; híc illius árma, .
 Hic cúrrus : fúit . hoc régnum̃ dea géntibus ésse,
 Sí qua fáta sinant, jámtum tendítque fovétque.
 Progénem séd̃ enim . Trojáno a ságuine dúci .
 Audíerat Týrias . ólim quae vérteret árces ;
 Hinc pópulum láte régem, bellóque supérbum,
 Ventúrum excídio Líbyae ; sic vólvere Párças.
 Id métuens veterisque . mémor Satúrñia bélli,

Príma quod ad Trójam · pro cáris gesserat Árgis ;
 Néc dum etiam cáusae irárum · saevíque dolóres ·
 Excíderant ánimo ; manet álta ménte repóstum ·
 Judícium Páridis, · sprétaeque injúria fórmæ, ·
 Ét genus invísium, · et rápti Ganymédis honóres ;
 Hís accénsa super, · jactátos áequore tóto ·
 Tróas reliquias · Dánaum atque immítis Achílli, ·
 Arcébat lónge Látio : multósque per ánnos ·
 Errábant ácti · fátis maria ómnia círcum.
 Tántae mólis erat · Románam cóndere géntem !

In the first of the above verses, *fuit* is grave, as the parts of *esse* always are, when not expressing something more than simple existence. The position of *fuit*, leaning upon *antiqua*, connotes that the adjective is predicate. In the next verse, the leading pause falls after *Carthago*, instead of after the complete first or second section, *Carthago* demanding a place of unusual emphasis. "The city was an ancient one, that Carthage which Tyrian colonists held," etc. The city was very present to the minds of Virgil's readers. In the third verse *dives opum* is but an expansion of the idea in *dives*; the city seems richer thereby, but one accent carries the sense. We note, in passing, that the accent on *studiisq'*, the final vowel sound being elided, goes back to the first syllable. In the fourth verse *Quam* is a personal pronoun merely, in its immediate relation, though serving to point the connection between this sentence and what goes before. With the pronoun accusative thus leaning upon *Juno*, the mind requires some verbal link between the two, which link is suggested by *coluisse*; and we read, regarding *magis* as expletive, "Juno (cherishing it) is declared to have cherished it before the nations, one before all." We perceive, moreover, that *magis* is justly brought into association with the word *omnibus*, rather than another; for thus disposed, we catch from this word an intensification of the idea, in that in comparison with all the rest this city is cherished more. In the fifth verse we observe that the grave word, as in many other cases, does not lean upon the word with which we should at

first sight place it. By virtue of a nominal quality latent, so to speak, in the various parts of speech, *hic* takes *illius* to itself, a better movement being thereby imparted to the section. *Hic* is thus able to take up *illius*, for the first vowel of this latter, short by nature, does not draw the accent forward upon it. The combination, in the rhythmic reading, is practically a trisyllable.

Hic, having once had an accent in the fifth verse, is grave in the next, the meaning being, "In that place of hers were her arms, was her chariot." In this same verse there is no more occasion for *fuit* with *currus* than for its plural with *arma*; and we shall be acting in accordance with the principle observed throughout this poetry, whereby the verb denoting existence merely is left out, or if expressed is grave, if instead of reading, —

Hic currus fuit: hoc regnum dea gentibus esse,

we transpose the colon, placing it after *currus*. We have then the verb *fuit*, meaning something more than simple existence, and hence bearing an accent, and having moreover the succeeding clause, the infinitive with subject accusative, depending upon it. "It was meet that this kingdom should rule over the nations," *fuit* being used impersonally; and *esse*, occupying the most emphatic position, *i.e.*, at the end, obviously meaning to rule, or to preside over. In support of this transference of *fuit* from the first to the second part of the verse, we observe that the words essential to the sense after *fuit* are *regnum*, *gentibus*, *esse*; and that *dea*, quite grave in this verse, and capable of being omitted without injury to the sense, cannot be the subject of *tenditque fovetque* in the next (which subject is plainly the pronoun implied in the verbs). Rendering the grave *dea*, the meaning is, "It was meet that this kingdom of hers should rule over the nations;" *dea* bearing a similar relation to *regnum* which *mihi* bears to *Musa* in the combination *Musa mihi*. As *regnum* is in the accusative, the case of *dea* must of course vary, to bring it into grammatical relation; "this kingdom which the goddess has," or borrowing again from *coluisse*, "which she cherishes." The idea thus hinted at by the grave *dea*, and clear at a glance, presumably, to the Latin mind, is thus equivalent to the English, "this kingdom

of hers," or "of her cherishing." It is unnecessary to add that *regnum*˘*dea*, as to place of accent and manner of utterance, moves as does *genus*˘*unde*, already cited in illustration.

In the seventh of the above verses, *fata*˘*sinant* is another combination with accent on the fourth syllable from the end, such combinations being of very frequent occurrence. In the great majority of them, moreover, we have the slight support for the voice on the last syllable, giving us a hint of what the dactyls and spondees availed for. In *fata*˘*sinant* we have a contracted expression for *fata quae sinant*. If we leave out the grave words in the section in which this combination occurs, we have the skeleton sentence, "If there might be fates" (*i.e.*, "If it were possible"), a sentence which the grave words make replete with determination on Juno's part to exhaust the ultimate possibility of permission.

In the succeeding verse the sense is complete in the verse itself, the rhythmic pause being at the end, instead of after *Audierat* in the next line, as indicated generally by a misleading English comma; for here, as elsewhere, the verb is understood with the first sentence, and expressed with the second. In this verse we have the conjunction accented, as it invariably is when anything new is introduced, either by way of opposition or climax. A conjunction thus accented is stronger than an unemphatic connective, acquiring an adverbial value by virtue of its emphasis, and performing sometimes a double service, as adverbial connective in the leading sentence, and as quite unemphatic connective of the sentence suggested by a grave word leaning upon itself. In this case *sed* not only takes the accent, alone implying emphasis, but it is brought by inversion into a position of special emphasis, *i.e.*, the position before the pause, its effect being still further heightened by the suppressed sentence implied in the particle *enim*. "She had heard, however, that a race (for indeed there was such [*i.e.*, in the person of its reputed founder]) should spring from Trojan blood," etc. The impression of fear in Juno's mind, and the necessity on her part for action, are strikingly suggested by this mere position of the conjunction.

In the fourth verse further on the medial pause might seem to be misplaced, falling justly after *Id*˘*metuens*. A certain balancing of the parts of the verse, a parallelism of the rhythm, has determined

the position of the inverted period, in this as in many other cases ; *metuens* in the first section being balanced by *memor* in the second, *belli* completing the meaning of *veteris*, and *Saturnia* serving to expand the longer section, and to complete the count of accents. *Id* being grave, we have the meaning, "Saturnia fearful (as to this) ;" and we note that the sentiment of fear is carried over to the idea of war, as expressed in *veteris*, Juno naturally fearing the hatred of the race sprung from Troy, because of having taken part against it. The order is untranslatable, but the lie of the ideas in the Latin mind, in this verse from a comparison with many similar, seems plain.

Two verses further on appears another accented conjunction, indicating that something is to be added to the description, as is done in the enumeration of Juno's grievances. Here *Nec*˘*d'*˘*etiam* moves precisely like *Musa*˘*mihi*, the trisyllable being appended to a monosyllable, instead of a dissyllable to another. We must presume that in *Vi*˘*superum*, for instance, already cited, the *Vi* is prefixed to *superum*, which retains, being the stronger part of the combination, its own vocal stress, this stress being on the antepenult of the whole ; whereas in *Nec*˘*d'*˘*etiam*, the *d'*˘*etiam* is appended to the emphatic *Nec*, the accent, in such a case, not being drawn to the short antepenultimate. The purpose of *d'*˘*etiam* is obviously the rounding of the rhythm, though as usual there is a hint of intensification in *etiam*, while *dum* just touches the connection of the sentiment of anger with that of fear. In the next verse *manet*˘*alta* gives us two dissyllables with the penult long, and thus taking the accent ; "the judgment of Paris, sunk in her deep-holding mind," *judicium* with *invisum* in the verse following, and their involvings, being in apposition with the *causae* and *dolores* just mentioned. Here the character of *alta* as true noun adjective, and not mere adjunct, comes out strongly ; "sunk in her mind, in whose depth it remains." In *Et*˘*genus* ˘*invisum* we have another accented conjunction, *Et* marking the climax of the goddess's vexation. We may translate, "That hated thing especially, and the honors," etc. ; or with the grave *genus*, "That hateful affair especially and the race of them, with the honors," etc., *Et* by virtue of the accent becoming adverbial, while as mere conjunction it serves to append *genus*. In this verse, we presume the *um* of *invisum* to be pronounced, and in place of its elision, the

vowel of the following *et* is struck out in the rhythm; 't^rapti Gany-medis honores.

The verse following has the ordinary rhythmic pause at the end, the comma after *Troas* being again misleading, so far as concerns the rhythmic reading; for not only the verb, but a noun, in a grammatical situation resembling that of *Troas*, is taken regularly with the second member of a sentence rather than the first. The construction here, then, is not "She kept the Trojans tossed about on the wide sea, these survivals," etc., but "She kept them tossed about on the wide sea, these Trojan survivals," etc. In manifold instances, as here, where there is no punctuation in the received editions at the end of a line, and a comma after a dissyllable at the beginning of the next, a consideration of the values of the words and of their emphases will bring the verses into a movement as conducive to rhythm, as *jactatos aequore toto Troas* is destructive thereto. No verse, we may believe, runs into another in the rhythmic reading, save upon a word or a combination of at least three syllables. The next verse allows a suspension of the voice at the end, the succeeding verse being complete in itself, as the balancing of the parts indicates; the meaning of *acti* is completed by *fatis*, and that of *Errabant* by *maria omnia circum*. In *mari omnia*, *mari* is easily grave, the scene of the tossings about having been indicated in *aequore*, a few verses before. It is easier to catch the idea of the Latin than to set it forth in English: "driven by the fates all wheres around." In the last verse we observe the disposition of *erat*; the copula, in the absence of predicate noun, unites naturally with the word most intimately connected therewith.

Vix e^o conspéctu • Siculae tellúris in^o áltum •
 Véla^o dabant láeti, • et^o spúmas salis áere ruébant;
 Quum^o Júno aetérnum • sérvans sub^o pectore vúl nus, •
 Haec^o sécum: Méne • incépto desístere víctam?
 Né^o posse Itália • Teucrór um avértere régem?
 Quíppe^o vetor fáti s! Pallásne exúrere clássem, •
 Argívum átque^o ípsos • pótuít submér gere pónto, •
 Únius ob^o nóxam • et^o fúrias Ajácis Oíli?

Ipsa Jovis rapidum · jáculata e núbibus ígnem,
 Disjécitque rátes · evértitque áequora véntis ;
 Íllum exspirántem · transfixo péctore flámmas ·
 Túrbine corrípuit, · scópuloque infixit acúto.
 Ást ego quae · dívum incédo regína, · Jóvisque
 Et sóror et cónjux, · úna cum génte tot ánnos ·
 Bélla gero ! Et quisquam númen · Junónis adóret
 Praetérea, · áut supplex · áris impónat honórem ?

In the second verse of the above paragraph, we see that the first section cannot mean exactly, "They were joyfully spreading sail," for *dabant* leaning grave upon *Vela* cannot be the predicate of the principal sentence. "They were rejoicing in their sails;" or rendering *dabant*, "They were joyous in the sails which they were spreading," or simply, "in their expanding sails;" joyous, that is, as to their progress, the instruments of the progress being taken poetically for the progress itself. In the second section of the same verse, "They were rushing through the foam;" not "the foam of the sea," *salis* being disposed of with *aere*. *Aes* may be said to appertain to the sea, as being intended for use upon it. In the fifth verse the accented *Nec* marks the increase in Juno's excitement, as she repeats more definitely the purpose she is unable to accomplish; "Do I in no wise turn aside the Trojan king from Italy?" or rendering the grave *posse* (which with its final vowel elided leans upon *Nec*), "Do I in no wise, nor can I, turn aside the Trojan," etc. In the next verse, *vetor* manifestly yields in emphasis to *Quippe*, "Verily it is by the fates!" or rendering *vetor*, with the unemphatic part, so to speak, of *Quippe*, "Verily, forasmuch as I am forbidden, it is by the fates!" the *vetor* being perhaps a hint at Juno's just expectation to accomplish more than Pallas, the account of whose exploits follows. Here, as elsewhere, we are met by the impossibility of rendering, with any touch of the conciseness of the Latin, the grave word; a whole sentence being required in English to express that which is aptly suggested by a glance in the Latin. In this same verse, *Pallasne exurere classem* makes rhythm as the concluding section, as *Argivum atque ipsos* for the opening section of the verse

following. We might expect indeed to find *classem*, in accordance with a principle that has been laid down, with the verse following rather than the one in which it finds itself. But we consider that the procession in the Latin is always from the weaker to the stronger, and in this sense the rule holds as to *classem*; for *Argivum* depends not on *classem* but on an understood pronoun referring thereto, and as standing for "the Grecian fleet" is stronger than *classem* simply. We note, too, the accented *atque*, which with its position marks very emphatically the entireness of the work of destruction. "Was Pallas able to burn the fleet; could she overwhelm it moreover, being that of the Greeks, in the sea?" or rendering *ipsos*, "Could she overwhelm it moreover, being that of the Greeks, and themselves, in the sea?" The ships having been burned, and sunk too, the mariners had presumably perished; but their fate is made sure in the grave *ipsos*. Yet again here, *atque*~*ipsos* is a combination moving like *Musa*~*mihi*, the final vowel of *atque* being pronounced, while the *ipsos*, its first syllable short by nature, does not bring the accent forward upon itself.

In the ninth verse, we must observe that the meaning is not, "She hurled Jove's swift fire from the clouds," but, "She hurled the swift fire from the clouds," there being no doubt as to whose fire is meant. *Fovis* is connected with *Ipsa*; *Ipsa*~*Fovis*, "that creature of Jupiter," *Fovis* either a mere expletive, as they were all of Jupiter, or perhaps, since the grave words hint so much, a glance at Pallas's origin, which made her in a special sense *Ipsa*~*Fovis*. *Fovis*, it may be here added, is a word very often grave.

The fourth verse from the end opens again with an accented conjunction, a conjunction intensified into adverb in Juno's ironical exclamation, while retaining its value as mere conjunction in the sentence suggested by the grave *ego* and *quae*, a touch by which Juno, in passing, assures herself of her position. "Truly I walk queen of the gods (and yet I am that)!" Thus rounding out the rhythm, *ego* and *quae* with the accented *ast* form a combination with the vocal stress on the fourth from the end, and the voice supporting itself on the final syllable, though made up as it is, instead of by two dissyllables, or a monosyllable followed by a trisyllable. It will be observed that the accent in *Fovisque*, at the end of this verse, as

in the verbs with *que* three verses before, is presumed to fall, by poetic license, upon the antepenult. The conjunction *Et*, opening the following verse, disposes of itself with *Fovisque*, the final vowel of the enclitic being elided. This carrying back or forward of a grave word from one verse to another occurs occasionally, the two verses forming a kind of compound rhythm, while the count of accents in each is in no wise affected. It will be observed that the *et* which might be presumed to go with *conjux* is here linked with *soror*; *Fovisqu'et soror et conjux*; and a closer inspection reveals that *soror* is the appended word, and as such draws *et* to itself, it being quite immaterial whether *et* leans upon *soror* before or after. The prose expression would be, "I am wife of Jupiter," the less emphatic *soror* throwing itself in after *conjux*; but the poetic order brings *conjux* into its peculiar position. "Verily I walk queen of the gods, and (*que*) of Jupiter even (*Et*) wife and sister (*soror et*)."

The combination *Bella gero*, ending Juno's exclamation, demands consideration; for with *gero* disposed grave as it is, and suggesting *Bella quae gero*, we are left without a regimen for *Bella* itself, in a sentence which obviously should read, "Verily I walk queen of the gods, and sister and wife of Jupiter, waging these wars so many years with one nation!" It is manifestly, however, the intention of the poet to strike out in five salient words a picturesque situation and a vivid rhythm. Hence we may expect that a word, even though it be verb and predicate of a principal sentence, will be omitted, if such word is not essential to the sense or to the poetic picture. In this case, were there no *gero* at all we should still catch the sense, "and sister and wife of Jupiter, having these wars." With the succinctness of the Latin, however, the poet leaves us in no doubt, but inserts as grave, in some fitting position, the word required, either identically or in some approximate form. The grave word in such case serves often a double purpose; it gives the clue to the precise sense, and fortifies, by suggestion of emphasis at least, the word it leans upon. For just as *Bella gero* is a much more forceful sound than *Bella* alone, so we can scarcely doubt that there is an intensification of the meaning; the just rendering here being thus, "and sister and wife of Jupiter, waging these wars which I do so many years with one nation!" This suggesting of the predicate of

a leading sentence by a grave word is of very frequent occurrence, is in fact a marked feature of the poetic method.

A survey, before leaving it, of this paragraph will reveal some striking illustrations of the parallelism in the hexameter, already alluded to; as for instance in the third verse, where *servans* in the longer section balances *Funo* in the shorter, *vulnus* completes the sense of *aeternum*, and *subpectore* holds the place midway of the longer section, where it resembles the far greater number of words in its position, in that it is the weakest as regards emphasis in the verse. The word thus placed, however, is often singular in picturesque effect, or as here, in heightening the vividness of the allusion. In the eighth verse there is a parallelism of the two sections bodily, so to speak, the longer simply repeating the shorter in slightly different words, and with the expansion of the proper name. The ninth verse is a striking illustration in point. Here *Ipsa Fovis* finds its complement in *jaculata*, *rapidum* in like manner in *ignem*, while *e'nubibus* is again not at all necessary to the sense, while heightening much the poetic picture. The most emphatic word is obviously *ignem*, the second in emphasis *rapidum*, the third *jaculata*, the fourth *Ipsa Fovis*, the fifth *e'nubibus*; this being indeed the regular arrangement, when the sense of a verse is complete in itself. The final vowel of *jaculata* is conceived to be elided in the reading, in which case the accent must go back to the first syllable. It is needless to say that the effect of the verse is thereby much heightened. In the fourth verse from the end there is a suspension of the voice after the emphatic conjunction and the words uttered with it, upon which follows a movement of three accents, constructed precisely as when this movement is the regular section; *regina* being most emphatic, *divum* second in emphasis, and *incedo* being in sense but another form of *sum*, though as addition to the poetic effect, a most exquisite one. By this arrangement *regina* is brought into a position of unusual emphasis; before a pause, that is, in an unusual position. In like manner in the phrase of rhythm succeeding, *conjux* is first in emphasis, *Fovis* second, and *soror* is an apt illustration of the sort of word we expect to find in its position. *Bella gero* being spoken with the verse preceding, we have next a phrase of two accents, with *numen* for the more emphatic word of the two, just as is the

case in the shorter section ; then another phrase of three accents, in which one verse sweeps into another, leaving the word ending the verse least emphatic, instead of most so. The whole ends with a movement of four accents already familiar, with the slight suspension of the voice after *supplex*.

Tália flammáto • sécum dea^corde volútans, •
 Nímborum in^pátriam, • loca^fóeta furéntibus áustris, •
 Aeóliam vénit. Hic^vásto rex^Æolus ántro •
 Luctántes véntos • témpestatésque sonóras •
 Império prémit, • ac^vinclis et^cárcere fráenat.
 Ílli indignántes • mágno cum^múrmure móntis •
 Círcum cláustra^fremunt. Célsa sedet^Æolus árce, •
 Scéptra^tenens móllitque ánimos, • et^témperat íras.
 Ní^faciat, • mária ac^térnas caelúmque profúndum •
 Quíppe^ferant rápidi, • sécum verrántque per^áuras.
 Séd^pater omnípotens • spelúncis ábdidit átris, •
 Hoc^métuens ; mólemque^et móntes • ínsuper álto
 Impósuit ; régemque dedit, • qui^fóedere cértó
 Et^prémere, • et^láxas • scíret dáre^jussus habénas.
 Ad^quém^tum Júnó • súplex his^vócibus usa^est.

In the first of the above verses, *dea*, spoken with *corde*, is again not the subject of *venit* in the third ; “in this mind of hers,” literally, “in the mind in which she is.” For in this manner of combining words under one accent we observe that relatives agree with their nouns in the accident of case. We may indeed conceive this to have been the rule of a primitive grammar, a more elaborated syntax availing to vary the case with a varied construction. This *dea*, like the same word in *regnum^dea*, already remarked upon, may be looked upon as a kind of catch-word, indicating at a glance the natural sequence upon what goes before of the passage in which it occurs.

In the second verse the noun, as often, yields the accent to the adjective, this latter being the stronger word. In the fourth verse

occurs a doubly accented compound word, not only compounds, but derivatives, having frequently two accents. This double accentuation we must presume to be by poetical license, in the case of all, or nearly all, derivatives, and of many, at least, among compounds. Elsewhere, as here, the first accent is plainly for emphasis' sake, some of the most striking effects in this poetry being thus produced. It is needless to say that the combination *claustra fremunt*, in the seventh verse, is intentionally a harsh one; "They roar [understood] around their roaring bolts." The mountain is alive with their indignation, and the very bolts and bars are in sympathy. The second section of this verse might be rendered, "He sits intrenched in his lofty citadel;" literally, "in the lofty citadel sits he who sits as Æolus." We cannot suppose that the total analysis, in this and manifold similar cases, was present to the mind of the poet, as the grave words suggested themselves and fell into their places. The method of bringing words together had doubtless its origin in the childhood of literary construction, and had become instinctive long before the great masterpieces of literature were struck out. That which is labor and pains now in the investigation was doubtless a glance, a flash, with the poet, so far at least as mere collocation was concerned. When we ourselves hear of a cloud-capped mountain, the mind is occupied with the picture called up by the words, and not by the mental exercise that it is a mountain with a cap upon it, the cap being composed of clouds.

Sceptra tenens, in the verse following, is one of a class of combinations of its sort, and requires consideration. *Sceptra* can scarcely be the object of the preposition spoken with it, for if it were so, we should have a governed word preponderating over its own regimen, a state of things contradictory to all that has before been noted. Moreover we ought, according to the test that has been adopted, to be able to render *Sceptra* without the grave *tenens*, or at least by a hint borrowed therefrom. Seizing upon this hint, we perceive in *Sceptra tenens* one of the most concise possible of sentences, its subject and predicate both understood; a subject and predicate demanded, the one by *tenens*, which being nominative must have a similar agreement, and the other by *Sceptra*, which being accusative must have a verb to depend upon. We thus have, in strict literal-

ness, "He holds the sceptre, holding it;" though taking the sense of this with what goes before, we of course read: "He sits intrenched in his lofty citadel; with the sceptre of his sway he softens their ire," etc.

The accented conjunction at the beginning of the next verse points to the dire result, should the zeal of Æolus be relaxed: "For otherwise (should he not do this) they [would bear with them] sea and the whole earth and the depth of heaven, being verily swift therefor, and would sweep them with them into space;" *Quippe ferant rapidi*, literally, "being verily swift forasmuch as they might do this." The propriety of placing the rhythmic pause after *rapidi* is obvious, this word thus ending a striking section. The next verse opens again with an accented conjunction, introducing something in opposition. The grave *pater*, leaning upon *Sed*, must of course be either subject nominative or predicate nominative of the suggested sentence; and we have a touch of variation from the ordinary one in the rendering, "The omnipotent one, however, being a father," literally, "since he is a father." In this verse *atris* holds the place of first emphasis in its section, *speluncis* yielding thereto; and the perception grows upon us that these true noun adjectives cannot in all cases justly be rendered as mere adjuncts of the noun; we cannot convey a notion of the Latin emphasis by a mere quality word in the translation. We must either render noun substantive by noun, and noun adjective by noun and adjective, or we must vary noun adjective into a noun suggested by itself; *speluncis abdidit atris*, "hid them in caverns of darkness;" and above, in the preceding paragraph, *scopuloq' infixit acuto*, "thrust him upon a rock of sharpness." We cannot doubt, indeed, that noun substantive is *per se* the stronger; stronger, that is, by virtue of being object word, and of possessing natural accidents, by which the noun adjective is brought into agreement. In some cases, moreover, where noun adjective is strong and noun substantive is stronger, the force of the Latin can only be conveyed by rendering noun adjective as noun, and noun substantive as noun and adjective together. Not unfrequently, however, the noun adjective is the stronger, and either takes something, as it were, from the noun, or develops a substantive quality of its own.

In the next verse *altos*, after the piling up in *molemque et montes*, readily finds itself the least emphatic word in a movement of three accents. In *Sciret dare jussus*, two verses further on, *dare* is verb in its relation to *habenas*, and noun in its relation to *jussus*; "the giving which he has been commanded."

In the last verse we note the position of *usa est*. If we accept the principle, developed in a preceding paragraph, of the positing of the words in a hexameter and their gradations of emphasis (if the order has grown upon us from observation of manifold hexameters where the emphasis leaves us in no doubt), we shall conclude, when the arrangement of the words seems contradictory, that the lie of the ideas in the Latin mind was different from that which results often in an English translation, and shall be led thereby to more just renderings and shades of rendering. We cannot translate the Latin order, but it would seem that we may take into consideration this position of the words, and ought even to do so. In this case: "To him [to this underling of a divinity], queen Juno actually addressed herself as a suppliant in these words."

Æole, námque tibi • divum pater atque hóminum réx •
 Et mulcére dedit: flúctus et tollere vénto, •
 Géns inimíca mihi • Tyrrhénum návigat æquor, •
 Ílium in Itáliam • pórtans victósque Penátes, •
 Íncute vim véntis, • submérsasque óbrue púppes, •
 Áut age diversos, • et disjice córpora pónto.
 Sút mihi bis séptem • præstánti córpore Nýmphae, •
 Quárum quae fórna • pulchérissima Déïopea:
 Connúbio júngam stábili, • propriámque dicábo;
 Ómnes ut técum • méritis pro tálibus ánnos •
 Éxigat et púlchra • fáciat te próle paréntem.

Æolus hæc cóntra: Túus, o régina quid • óptes
 Exploráre lábor; mihi jussa capéssere fás est.
 Tú mihi quódcumque hoc régni, • tu scéptra Jovémque
 Concílias; tú das • épulis accúbere divum, •
 Nimbórumque • fácis témpestatúmque • poténtem.

Haec ubi dicta, cāvum · convērsa cūspide mōntem ·
 Impulit inlatus ; ac vēnti velut āgmīne fācto, ·
 Quā data pōrta ruunt, · et tērras tūrbine pērfiant.
 Incubēre mārī, · tōtumque a sēdibus īmis ·
 Una Eūrusque Nōtusque rūunt, · crebērq̃ue procēllis
 Áfricus ; et vāstos · vōlvunt ad lītora flūctus.
 Insēquitur clamōrq̃ue vīrum, · stridōrq̃ue rudēntum.
 Eripiunt sūbito · nūbes caelūmq̃ue diēmque ·
 Teucrōrum ex oculis ; pōnto nōx incubat ātra ;
 Intonuēre pōli, · et crebris micat īgnibus āether ;
 Praesēntemque viris · intētant ōmnia mōrtem.

The position of *namque tibi*, in the first of the above versés, with that of *dedit*, after which the pause falls in the second, suggests that a certain power having been given over to Æolus, he can do what Juno demands in spite of Jove : "Seeing that, O Æolus, the king of gods and of men has given it over, and since it is thine [unaccented part of *namque* with *tibi*], to assuage the waves, and to raise them by the wind," etc. ; literally, "to assuage them, and to raise the waves," etc. If we remember that *m* was an obscure letter, susceptible presumably of being slurred over, *divum pater* will move readily as marked, after the analogy of *Jupiter* in its uncontracted form, and of *Ipse pater*, of occasional occurrence ; *divum pater*, literally, "of gods of whom he is [specially] father." Juno's adjuration seems to break off incoherently with *vento*, to be taken up again after two verses thrown in of explanation. The position of *aequor* connotes her anxiety at the proximity of her foes to their destination ; "they are on the very sea." *Tyrrhenum*, second in emphasis in its section, is thus placed regularly ; precisely as is the descriptive adjective in *Laviniaque venit littora*, "came to the Lavinian, his destined shores." If the position of the noun in these, and very many similar cases, is taken into consideration, the adjective at once yields in emphasis, the relative values of the two in the mind of the poet being thereby indicated. "Strike force into your winds," as sometimes rendered, is plainly not the meaning of *Incute vim ventis*, as

appears at once if we leave out the expletive *vim* : "Strike with your winds."

In the sixth verse *Aut age* is a combination varying from any which has yet come under observation, and presenting a delicate touch of accentuation. We observe that the final vowel of *age* is without even a fiction of length, without even the support for the voice offered by a closing consonant. But if we speak the *Aut* with *age* after a manner in keeping with that of which it is significant, we shall note a slight pause, a suspension of the voice just palpable and equal in time to a very light syllable, which pause brings this combination into the class of *genus unde*, already remarked upon. The accented conjunction is suggestive, as is every usually insignificant word when it bears an accent, suggestive, the more for having the slight pause thereafter, of the fierce anxiety of Juno. *Aut*, indeed, seems quite to lose any conjunctive meaning here, rendering adverbially both with the principal sentence and with the grave *age* : "Drive them moreover (drive verily) apart," etc. We note, too, that *Aut*, *diversos*, *disjice*, *ponto*, express the command of Juno ; but as this command was to be embodied in a verse of five accents, we have *corpora* introduced to expand the second section, which word serves as object for *disjice*, while the grave *age* in the first section both lends itself to the effect of *Aut*, and hints the regimen of *diversos*.

The rhythmic reading of the eighth verse suggests as a rendering, with the context : "There stands me about a troop of chosen maidens, among whom Deïopea is in her beauty most fair ; in lasting union I will join her to you," etc. For *quae*, taken (as we must take it) with *forma*, cannot be relative and connective ; *quae forma*, "in that beauty of hers," or utterly literally, "in the beauty in which she is." The two accents on Deïopea, together with the position of the word, serve to intensify this particular nymph's attraction and charm. We might render, "Of these Deïopea is in surpassing beauty most renowned." *Quarum*, it must be added, as bearing an accent, is stronger than a mere relative pronoun, whether rendering 'as relative, or (like *quae* with *forma*) as personal, if rendered at all. *Quarum* seems to become both antecedent and relative by virtue of its accent, and to render justly by the demonstrative with an easily understood

relative clause; "of these of whom she is," the sense of which may be taken as "among whom." In the last verse of this paragraph, as in many similar cases, the rhythm requires that the comma usually placed after *Exigat* should be left out, the two actions expressed by this verb and *faciat* going on together, and the sense being interwoven after the Latin manner.

In the first verse of the second paragraph if we expand *Aeolus* *haec contra*, we have, "Æolus saying these things, says them in response," a statement exhaustive in its explicitness. *Tuus*, etc., "It is thy part, O determining queen, to determine what thou wishest;" the suggested regimen of the grave *quid* connoting perhaps the action in general, while *explorare* connotes it in the particular instance.

In the second verse of the third of the above paragraphs, we have a preposition with its noun, the penultimate syllable of the latter of which is short. The accent, therefore, goes back upon the preposition; "he struck the hollow mountain against," or "upon;" that is, "he struck full against the hollow mountain." In the next verse, the predicate of the principal sentence is again borrowed from a grave verb, "They rush forth wherever there are doors;" or literally, "They rush forth wherever are given to them rushing doors," *porta quae ruunt*. Such is the force with which the winds emerge from the cave, that the very portals seem borne along with them, sharing their eagerness. It is of course impossible to convey in English the conciseness charged with poetic force of the Latin. Two verses further down, *Una* *Eurusque*, "Eurus (being in company with them). There is an aptness in this touch upon Eurus, he being the prime mover in the present business.

It would seem quite contrary to the doctrine that has been maintained in regard to grave words, for the subject (the subject, that is, when a noun) to lean grave upon the predicate, or *vice versa*; and this we believe that they do not, though in many cases they may seem to do so. In *Nox* *incubat*, in the closing section of the third verse from the end of the paragraph under consideration, *Nox* is the part of the combination essential to the sense; nor does the accent necessarily go forward upon the antepenult, short by nature. "Brooding night (*nox quae incubat*) [broods] black upon the deep;" or simply, "The blackness of night is upon the deep." The closing

words of the verse following might be rendered, "Ether glows with glowing lightnings."

In the last verse *que* is not connective of the sentence, but simply of noun substantive and noun adjective within the sentence ; literally, "All things threaten death and a present one." With reference to this view of *que* we note that the last four verses of this paragraph contain five sentences, four of which are distinct from each other in grammatical connection, though all are in sequence as to sense. In the third of the four lines we have two sentences which make a compound sense relatively to the whole, but whose predicates are entirely distinct, as connoted by *et* as connective. We note further the enclitic with both *caelum* and *diem*, the identity of idea in these words (the two a poetical expansion for one) being thus indicated ; and the connection of noun adjective with noun substantive by *que*, as *praesentem* with *mortem*, is a not infrequent one, the idea in *praesentem* being thus made more prominent, while its oneness with *mortem* is conceded in that the connective is the enclitic, and not *et* or another.

Extémplo Aenéae · solvúntur frigore mémbra ;
 Íngemit et dúplices · téndens ad sídera pálmās,
 Tália vóce refert : O térque quatérque beátí,
 Quéis ante óra patrū · Trójae sub móenibus áltis ·
 Cóntigit oppétere ! O Dánaum fortíssime géntis ·
 Tydide, · méne Ilácis · occúmbere cámpis
 Non pótuísse, · tuáque · ánimam hanc effúndere dextra !
 Sáevus ubi · Aeácidae télo jacet Héctor, · ubi íngens
 Sarpédon ; úbi tot · Símois corrépta sub úndis ·
 Scúta virum gáelasque · et fórtia córpora vólvit !
 Tália jactánti · strídens Aquilóne procélla ·
 Vélum advérsa ferit ; flúctusque ad sídera tóllit.
 Frangúntur rémi ; tum próra · avértit et úndis
 Dát latus ; inséquitur · cúmulo praerúptus aquae móns.
 Hi súmmo in flúctu péndent ; his únda dehiscens ·
 Térram inter flúctus áperit ; fúrit aestus arénis.

Trés^Notus abréptas · in^sáxa laténtia tórquet ;
 (Sáxa^vocant Ítali · médiis quae^in^flúctibus Áras ;
 Dorsum^immáne mári súmmo). Tres^Éurus ab^álto ·
 In^brévia et^sýrtes úrget, · miserábile vísu, ·
 Illíditque vádis · atque^ággere cingit arénae.
 Únam^quae Lýcios · fidúmque vehébat Orónten, ·
 Ípsius ante^óculos · íngens a^vértice póntus ·
 In^púppim férit ; excútitur pronúsque magíster ·
 Vólvitur ín^caput ; ast^íllam^ter flúctus ibídem ·
 Tórquet^agens círcum, · et^rápidus vorat^áequore vórtex ;
 Appárent rári · nántes in^gúrgite vásto ;
 Árma^virum tábulaeque, · et^Tróia gáza per^úndas.
 Jam^válidam Ilíonei · návem^jam fórtis Achátae, ·
 Et^quá^vectus Ábas, · ét^qua grandáevus Alétes, ·
 Vícit^hiems ; láxis · láterum compágibus ómnes ·
 Accípiunt inimícum ímbrem, · rimísque fatíscunt.

The prospect of perishing miserably recalls to Æneas's mind his comrades of better fate. Taking the position of the words into consideration, his outburst begins: "Oh thrice and yet more were they blessed, unto whom, in plain sight, under Troy's still lofty walls, it was allotted to die nobly!" where *patrum*, leaning grave upon *ora*, requires with the context no explanation. The combination *ant^ora^patrum* might be rendered, "before its very eyes," the assembled *patres* thus personifying Troy; "before Troy's very eyes, under its still lofty walls," or in the Latin, "before its very eyes, under Troy's still lofty walls," the second section repeating, with slight variation of idea, the other. If the sweep of rhythm *occumbere campis non^potuisse* be read first with the accent on the penult of the last word, and then as marked above, the sympathetic ear will admit that the accent in *potuisse* (by poetic license of course) should here go back to the root syllable. We note in this place that to the principle that the grave words may be left out, and the general sense be still intact, exception must be made of the negative particles *non*,

etc., unless indeed, even in their case, the sense might be gathered from the context, or from the intonation. A turn like that upon *Sævus*~*ubi*, in the eighth verse, is very frequent; an unemphatic particle, particularly *et*, is thus brought to lean upon a significant word thereafter instead of before, the verse opening by preference upon an accented syllable. *Sævus*~*ubi*, with the slight pause thereafter, leads up to *Hector*, in a position of striking emphasis, the rhythmic phrase being expanded by the picturesque *telo*~*jacet*. In the verse following, *Sarpedon* has a position of unusual emphasis, and we have *ubi* accented ("where indeed"), this stress, after the same word twice grave, aiding the climax. The word *undis*, though ending the verse, is less strong than *galeasq'* in the next, as often happens where the sense of the verse is not complete in itself, even when there is a pause at the end. *Scuta*~*virum* is of course a poetic variation upon *Scuta*.

The reader has perhaps already observed an increased conciseness of construction, a succinctness of meaning, as brought out by the rhythmic reading. The second of the paragraphs now under consideration opens with a series of distinct sentences, summary with the summariness of the situation. In the second section of the second verse *que* again connects within the sentence; a connection slight indeed, and in the brevity of the Latin just apprehensible. But the verbs *ferit* and *tollit* are quite distinct, not only verbally, but as to meaning; and we read, literally: "A whistling, adverse-striking gust [strikes] the sail; it heaps up the waves, and to the stars" [*i.e.*, "it heaps them up, and the waves to the stars," after the arrangement usual in the Latin]; and we note again, in the third verse, the use of *et*.

In the fourth verse, *latus* might seem to lean as direct object upon the verb. But we may feel certain that such disposition is never made of the direct object, save indeed when this object is the personal pronoun, and in a manner implied in the verb. We have in *latus* a limiting accusative, "Then the prow turns and gives way (yields itself)." As it turns, it of course gives way as to its side. There is doubtless a fine thread of connection underlying the limiting accusative thus grave, a thread of connection which the mind refuses to supply with the direct object. We notice that *undis* is

midway of a movement of three accents, thus occupying the place of least emphasis. This position of *undis*, as well as the fact that *latus* is grave, is against the rendering, "gives a side to the waves." In *undis* we have perhaps an ablative of the instrument of the prow's being thus disabled. The reader is reminded that in *Dat^{latus}* the first vowel of the grave word is presumed to have the obscure sound assumed by the short vowel when unaccented, the voice supporting itself on the final syllable, precisely as it does in any trisyllabic word. In this same verse *aquae* is easily grave, the *mons* being naturally composed of water; and we may just allude, in passing, to the manner in which sound here responds to sense in the rhythmic reading. If in the next two verses we read, "The yawning deep discloses the earth between the waves," we have a harsh combination in *inter^{fluctus}*; a harsh combination, that is, if we attempt the final consonant of the preposition. If we consider *inter*, however, as an adverb, and allow it to lean upon *terram*, we have a combination which runs smoothly, and which suggests the rendering, "A yawning wave parts the seas to the bottom," *terram* being naturally *inter* in this connection. In the combination *Terram^{inter}* (*am* not elided), where the third syllable is by position long, we have another illustration of the fiction of the metre lending itself to the building up of the rhythm; another illustration, too, of the transmutability of the parts of speech in this poetic syntax; for *inter*, adverb, becomes adjective in connection with *Terram*, even as we ourselves speak of "one's then occupation," etc. In the second section of this same verse *aestus* is clearly redundant, "There is a raging in the sands;" literally, "It rages in the sands in [mingled with] which is the whirling tide." In the seventh and ninth lines, vivacity is given to the verse by the treatment of *tres* with the appellations of the winds. "Some (which Notus is whirling) he whirls at last," etc.; or simply, "Some are whirled," etc.; and below, "Eurus (urging some) urges them upon the shoals," etc.; in the first case the ships, in the second the personified wind, being foremost in the poet's fancy. The positions of *torquet* and *urget* suggest the violence and persistency of the actions respectively.

For the eighth verse the rhythmic reading suggests as a translation, "The Italians have a name for these rocks, designating them altars in mid-ocean." In the ninth, we read *Dors^{immane}*. In the fifteenth

verse is another instance of the preposition taking the accent from its noun, *Volvitur in caput*, "He is rolled down," naturally, head-long. In *ast illam ter* we have an instance of careful rhythmic adjustment, for the first syllable of *illam*, short by nature, could not keep the accent from *ast*, without an appended syllable; literally, "the thrice-whirled ship," though *ter* is of course a mere expletive. We must regard as subject of *torquet* the pronoun implied in the verb, and relating to *pontus*, *fluctus* being in apposition, and serving merely to carry the mind back beyond what is said concerning the helmsman; *Torquet agens*, "driving, it whirls," the part which expresses the definitive action taking the accent. The position of the words in the second section of this verse protests against, "The rapid whirlpool engulfs it in the deep;" it is needless to say that *vorat*, save for suggesting the exact predicate of *vortex*, is to the prosaic sense redundant; but we may render: "The whirlpool devours it, swift with devouring water." The natural result is that the ship parts asunder, a result stated poetically in the next two verses. In the second of these, *Arma virum*, etc., as in the last verse of the preceding paragraph, *Scuta virum*, etc., we have an illustration of the relative values of *que* and *et*; *Arma virum* and *tabulaeq*', like *Scuta virum* and *galeasq*', are in a sense identical, as being items in a far from exhaustive enumeration, while *Troia gaze* and *fortia corpora* add distinctly something new to the description. A vivacity of effect is given to the third verse from the end by the change in construction; *qua* accented becoming both demonstrative and relative, we read, "It has conquered the strong one of Ilioneus, the ship of brave Achates, and there where Abas is, there too the venerable Aletes." In *Et qua vectus* and *et qua* we have a felicitous distribution of accents, the second *et* marking the climax. *Et qua vectus*, "And there where Abas is, whither he has been carried," the unaccented part, so to speak, of *qua* serving to connect both *Abas* and the grave *vectus*. In *Vicit hiems*, we must consider the grave word as in apposition with an impersonal subject of the verb, the active of the Latin becoming of course passive in English. The noun in apposition regularly joins itself to its principal; but as this last is here the subject implied in the verb, *hiems* leans grave thereon.

Intérea mágno • miscéri múrmure póntum, •
 Emíssamque • híemem sénsit Néptunus, • et ímis
 Stágna refúsa vadis, • gráviter commótus ; et álto
 Prospíciens, • súmma • plácídum caput éxtulit únda.
 Disjéctam Aenéae • tóto videt áequore clássem, •
 Flúctibus opprésos • Tróas caelíque ruína.
 Nec latuére dóli • frátrem Junónis et írae.
 Éurum ad se Zéphyrumque vócat ; dehinc tália fátur :

Tántane vos géneris • ténuit fidúcia véstri ?
 Jam cáelum térramque • méo sine númine, vénti, •
 Miscere et tántas • audétis tollere móles ?
 Quós ego . . . Sed mótos • práestat compónere flúctus.
 Póst mihi non símili • póena commíssa luétis.
 Maturáte fúgam, • regíque haec dícite véstro :
 Nón illi impérium • pélagi saevúmque tridéntem, •
 Séd mihi sórte datum. Ténet ille immánia sáxa, •
 Véstras, Éure domos ; illa se jáctet in áula, •
 Áeolus et cláuso • ventórum cárcere régnet.

Síc ait, et dícto • cítiús tumida áequora plácat ;
 Collectásque fúgat núbes, • solémque redúcit.
 Cymóthoë símul et Tríton • adnexus acúto •
 Detrúdunt náves scópulo ; lévat ípse tridénti ;
 Et vástas áperit sýrtes, • et témperat áequor ;
 Átque rotis súmmas • lévibus perlábitur úndas.
 Ac véluti mágno in pópulo • quúm saepe coórta est
 Seditio, • saevítque • ánimis ignóbile vúlgu ;
 Jámqe fáces et sáxa volant ; furor árma mínístrat ;
 Tum pietáte grávem ac méritis • sí fórté virum quém
 Consplexére, • sílent • arréctisque áuribus ádstant ;
 Íste regít díctis • ánimos et péctora múlcet :
 Sic cúnctus • pélagi cécidit fragor áequora ; póstquam

Prospiciens génitor, • caelóque invéctus apérto, •
Fléctit[~]equos currúque • vólans dat[~]lora secúndo.

In the second verse above, we note first the position of *Neptunus*. The phrase of rhythm ending in this word presents further a variation from the usual arrangement. A certain staccato effect strikes the ear, instead of the flowing movement we here expect regularly; and we connote that as the position midway of the section or phrase of three accents is held usually by the word of least emphasis, a word of peculiar emphasis is therefore more striking for being occasionally thus placed. In the thirty-three introductory lines of the Æneid, where emphatic ideas naturally enter largely, there are several instances of this arrangement; as in the sixth verse, *Inferretque deos Latío*, where *deos* is at least as emphatic as *Latío*. Every device and resource, indeed, are in this poetry seized upon, to vary the effect of the verse upon the ear. For the fifth verse, with *videt* placed as it is, we might consider a just English prose equivalent: "As he surveys the sea, he sees the fleet of Æneas scattered everywhere thereon." In the eighth verse the prominence of Eurys is maintained by the position of this word in its section, as well as by *ad[~]se* being thereto attracted. This combination, followed by *Zephyrumque* as above accented, gives to the section the rush of Eurys and the lightness of the zephyr.

In the fifth verse of the second paragraph, *Post[~]mihi*, "For the future which is mine," "which I shall look out for." Neptune's speech grows replete with scorn as he proceeds, but there is a touch thereof in the position of *vestro*, "that king of yours." In the next two verses we note that *Non[~]illi* and *Sed[~]mihi* are both accented on the first syllable; so the leading contrast in emphasis cannot be between *illi* and *mihi*. Neptune would seem to say: "There is no such thing as empire and fierce trident of the main (as a thing of his); verily (but to me) it has been allotted." In this verse *pelagi* is taken with the second rather than the first section, in accordance with the Latin order, as brought out in the rhythmic reading: "empire [of the main] and fierce trident of the main," *que* connecting the parts of the compound subject, these parts denoting poetically one and the same thing. And here it may be remarked that *que*, connecting a sentence or a member of a sentence, is frequently found

with the second word instead of the first, just as *et* is sometimes placed so that it can be spoken only with the second word, as *vastis et fluctibus acti*. The regimen of *Vestras*, in the next verse, is suggested by the grave *domos* after *Eurus*; "Your home, O *Eurus*, keeping such." "He has a place, let him keep it; yours, too, *Eurus*, and keep you it." The comma usually placed after *Æolus* is misleading as to the rhythmic reading; *illa se jactet in aula* being an entirely perfect section, and the verse following perfect in itself, as the parallelism of the parts indicates. "Let him boast himself in that palace of his, and let *Æolus* reign," etc. In such touches as this upon *Æolus*, we perceive how the nominal subject is in reality a case in apposition; literally, "let him reign, as *Æolus* even (*et*)," etc. The manner in which the second section of the hexameter repeats often with slight variation the first has been commented upon. Here we observe that the complete verse *Æolus et*, etc., repeats the closing section of the verse preceding, with an expansion and variation of its meaning. This repetition, indeed, is a distinct note of the old heroic poetry.

In the first verse of the third paragraph *tumida* must be regarded as mere adjunct, inasmuch as it yields accent entirely to *aequora*, though a slight analysis shows that *tumida*, like other adjectives, whether they appear as adjuncts or assert a nominal character, is in reality an instance of that apposition which we encounter so often in primitive grammar; "he appeases the waters (the swollen ones)." In the second verse, *que* in the first section connects again noun adjective and noun substantive; "he disperses the clouds and the collected ones," *i.e.*, breaks up the cloud masses and disperses them; *que* in the second section connects its sentence to that in the first section, connoting at the same time identity of idea therein; for the action of dispersing the clouds brings back in a sense the sun, this being the only sense in which the sun is brought back. In this verse *fugat*, with *naves* in the fourth, conveys to the ear an effect similar to that of *sensit*, above noticed; the operations of Neptune are of a character somewhat remarkable. In the fifth verse we note the effect of *et* grave in both sections, the actions entirely distinct, and going on separately, but interchangeable; "he opens (etc.) and calms, calms and opens." In the next verse we have an illustration

of *Atque* as a "but" overlaid by an "and;" Neptune calms the sea, but does not need to do so on his own account, for he glides over *summas undas*. The force of *que* comes out with the grave *rotis*; "he glides with light ones and with wheels." Taking *Atque* as adverbial connective by virtue of its accent, we may render, "He glides lightly the while over the highest waves;" the first section, with the gliding combination *Atque*~*rotis*, moving possibly a little less smoothly than the exquisite second.

In the seventh verse of the third paragraph *in* might lean upon *populo*, but it moves more smoothly with the adjective; the final vowel of *magno*, elided in the metre, is presumably shortened in the rhythm, thus admitting this disposition of *in*. In the same verse *quum* accented is stronger than the mere unaccented particle, "Even as at the moment when a sedition has arisen," the unemphatic "when" being carried over with the sentences thrown in as far as *Tum*; nor can the striking effect of the accented *quum* pass unnoticed, opening as it does the rhythmic movement. In the ninth verse we note the propriety with which *volant* is joined with *saxa*, which may be said to fly literally; *furor*~*arma ministrat*, "the arms of its madness it supplies for itself." In the tenth verse *virum* is plainly redundant (the accented *quem* being sufficiently explicit), as is also *si*, this last with *virum* being meaningless save with *forte*. The grave *Tum* is valuable as a hint for exact rendering, as it carries the mind back to the accented *quum*. "Even as among a great people at the moment when a sedition has arisen, when the crowd rages its passions roused, when on the instant there are torches and flying stones, when their madness thus seizes upon arms, at the moment they have by chance espied one approved in piety and worth; are hushed, with ears intent listening stand; this ruling spirit assuages by his words their commotion and their wrath: so ceased," etc. The suggestion of the grave *si* with *forte* would seem to be, "Since chance would have it so;" since the chance brings the man, they see him. We note in the fourth verse from the end that the superior emphasis of *dictis* calls for the pause after it; nor have we, "He rules their minds by his words," for *Iste*~*regit*, *Iste qui regit*, "this man who rules," is subject of *mulcet*, the verse consisting of one sentence simply. We note the position of *animos*, while *pectora* serves simply to expand the section; the

second of these words would seem to be the material expression of which *animos* is the spiritual; *animos* might then find an equivalent expression in "minds' ire," while *pectora* might mean wrath or commotion simply; but some distinct difference in the two words is connoted by *et* connecting them. The third verse from the end gives us, with a slight variation of cadence, the striking movement with which we have become familiar, the leading pause thus falling after *aequora*; a placing of the word which suggests a carrying out into detail of the figure, the individual *aequora* summed up in *cunctus pelagi* corresponding to the individuals of the mob who are swayed as one man. This view accounts for the noun substantive being grave with *aequora*, yielding as it does in significance to *cunctus*: "So the entirety of the sea ceased as to its waters," it being plain from the context that this *cunctus* was one of commotion. Taking the hint, however, from the grave word, *i.e.*, rendering *cunctus* as *cunctus fragor*, we have, "The whole clamor of the sea ceased as to its waters;" *fragor aequora*, literally, "as to the waters where was the clamor;" for as *aequora* is a limiting accusative, translatable only by an adverbial phrase as connective, so is the link between itself and *fragor* an adverbial one. We note too the propriety with which *Sic* unites itself with *cunctus*, this disposition of *Sic* furthering the idea that the sea is swayed as a unit, even as is the *vulgus*. *Postquam prospiciens genitor*, etc., "Straightway the father viewing and borne under an unclouded heaven;" here we note *que* connecting the two phrases, the two representing an identical situation; for we take *prospiciens* with reference to the unclouded heaven, and observe that both itself in its movement of rhythm and *invectus* in its section occupy the position of least emphasis, the position of least determinate meaning. We may thus combine the two phrases: "Straightway the father, seeing himself under an unclouded heaven, turns about," etc. *Flectit equos*, "turns [himself] as to his course," *equos*, by which he moves, standing poetically for the movement or its intention.

The last verse requires a further consideration, this being one of those in which the sense is interwoven, in a manner here justifying the pause after *curruque*. It will be perceived that as Neptune turns he naturally gives rein, the two actions being simultaneous, and in

a manner identical. The values of noun substantive and noun adjective are here apparent; "he turns and in his chariot, flying he gives rein in it swift-moving;" both the turning and the giving rein being accomplished, however, in the swift-moving chariot. We may render *dat̃ lora*, "gives free rein;" literally, "flying he [gives] the reins which he gives," etc. We note, further, that with the serious business of his great simile in hand, Virgil touches but lightly upon the manner of Neptune's progression. The whole picture is sketched, however, in *rotis*, grave above, and in *equos*, while the chariot, the initial feature of the equipment, appears prominently in the closing movement.

Deféssi Aenéadae • quaẽpróxima líttora cúrsu •
 Conténdunt pétère, • et̃Líbyae vertúntur ad̃óras.
 Ést iñsecéssu lóngõlocus: ínsula pórtum •
 Éfficit objéctu láterum, • quibus̃ómnis ab̃álto
 Frángitur • inquẽsinus • scíndit̃sese únda redúctos.
 Hinc̃átquẽhinc vástae rúpes • gemínique • minántur
 Iñcáelum scópuli; • quórum sub̃vértice láte •
 Áequora tútãsilent. Tum̃sílvís scéna corúscis •
 Désuper horréntique • átrum̃nemus ímminet úmbra.
 Fróntẽsub advérſa • scópulis pendéntibus ántrum;
 Íntus̃aquae dúlces, • yivóque sedília sáxo, •
 Nymphárum dómus. Hic̃féssas • noñvíncula náves
 Úllãtenent, • únco • noñálligat ánchora mórsu.
 Huc̃séptem Aenéas • colléctis návibus ómni •
 Ex̃número súbit; ac̃máгно tellúris amóre •
 Egréssi optáta • potiúntur Tróes aréna, •
 Ét̃sale tabéntes • ártus iñlittore pónunt.
 Ac̃prímum sílici • scintíllam excúdit Achátes, •
 Suscépitque ígnem • fóliis atquẽárída circú •
 Nutriménta dédit, • rápuitque iñfómite flámmam.
 Tum̃Cérerem corrúptam • úndis Cereáliaque árma •

Expédiunt féssi rérum, • frugésque recéptas •
 Ét torrère~parant flámmis • et~frángere sáxo.

In the third verse above, occurs a phrase of rhythm characteristic of the heroic poetry. It will be observed that it contains four feet (the last a dactyl) of the metre, the three accents all falling, however, within the three feet and a half of the regular section; hence this rhythmic movement ends naturally in a combination after the analogy of *Musa~mihi*. In this case there is a peculiarity that cannot be overlooked, the fact that the vowel in the second syllable of the combination is long, instead of short, as we have thus far found it, and as it is in the great majority of cases. As the bulk of evidence is against the supposition of any such flexibility in the Latin accent as would have enabled them to say *longó~locus*, any more indeed than *Musá~mihi*, would have enabled them, that is, to accent the last syllable of a word, whether by itself or in combination (in a fortuitous combination, that is to say, like the present), we can but take refuge in the conviction that a long vowel was sometimes shortened by rhythmic license, retaining its quantity in the quantitative scheme. We may add that *locus* here is redundant, the accented *Est* being adequate to "There is a place;" with absolute literalness we may read, "There is a part in a long recess in which the place is."

From *quibus~omnis* in the fourth verse to the end of the next, we have a rhythmic phrase of three accents, followed by one of four, with the slight pause in its usual place. The interweaving of the two sentences (identical in idea, as suggested by *que*) is strikingly Latin, the noun substantive being reserved as subject for the second, while the noun adjective serves for the first. "Every wave from the deep is broken, and each divides itself in the remote windings within;" or literally, "in the remote ones within and in the windings." *Scindit~sese* presents an instance of rhythmic adjustment in the opportunity furnished for elision of its final syllable, by which means we have *scindit~ses'*, easy of utterance. In the combination that opens the succeeding verse, the final vowel of *atque* must be pronounced, or the accent would go back, in accordance with the principle formulated from the rhythmic reading, for the first syllable of

atque is of course short. "Moreover there are masses of rock;" the force of *que* in *atque* is seen if we pick up the grave words, "Moreover (but on this side and that) there are," etc. In the phrase of rhythm from *geminique* to *scopuli* we recognize another of those repetitions which have been spoken of as a note of this poetry, a virtual identity of meaning being here connoted by *que*. "Moreover there are masses of rock, and as twin cliffs they tower toward heaven;" we might even render word by word, "and double they tower toward heaven as cliffs," conceiving *gemin*i as being drawn by *scopuli* into agreement. The *rupes* is the aspect from below, the *scopuli* as looking upward. In the ninth verse there is another instance of repetition by variation. We note that *scena* in the section ending the preceding verse is precisely one of those picturesque words found frequently in its position, and we render: "The landscape above is of waving woods, and their blackness hangs over with awful shade;" literally, "black (even as a grove) it hangs over," etc., the subject of course impersonal. It is scarce necessary to say here that *Desuper* belongs with the second of the two sentences in the rhythmic reading. *Atrum*~*nemus* is another of those combinations which at first view appear unmanageable; but here we again remember that *m* has the vowel characteristic of a susceptibility to being slurred over, and that as thus slurred over it merges into the easier labial *n*. Moreover while there is a presumption that after a long vowel the doubled consonant was distinctly pronounced, much after the manner of the word *freddo*, for instance, in the Italian, there is equally perhaps a presumption that when the vowel was short, and the syllable slurred over, the two consonants ran together in the utterance, having the effect of one, as in the French word *abbé*. In this respect indeed, as in others, the Italian would seem to have preserved the pure, strong method of the Latin, and the French the facile one, where utterance involves less vocal effort. If the combination *atrum*~*nemus* be spoken in the manner indicated, it will be found to glide with entire ease, after the analogy of the often cited *Musa*~*mihi*.

In the eleventh verse, *Intus*~*aquae dulces*, "Within it is calm," the grave *aquae* bringing *dulces* into agreement. Six verses further down, *Et*~*sale tabentes*, etc., "They stretch their limbs, drenched indeed (and by the brine);" *Et*~*sale* is a combination exactly after

the manner of *Autage*, previously remarked upon. The effect of the slight suspension of the voice after *Et* (the suspension of voice just sufficient to enable us to take up *sale* as grave) is curiously significant, in a section suggestive of the exhaustion of Æneas and his company. In the thirteenth verse *ignem* is evidently the word which from its emphasis requires the medial pause thereafter; "he set fire," *foliis* belonging with the second section. In English, naturally, "He set fire to leaves, and added dry fuel thereto;" in Latin, "He set fire [to them], and added dry fuel to the [kindled] leaves." We observe that *ignem* is the strongest word in its verse, whose second section leads up to *dedit*; the arrangement from *foliis* to *dedit*, as in very many other cases, being precisely as if these two sections made up one and the same verse. In its own verse, *dedit* of course yields in emphasis to what comes after, where the creeping fire darts upon *rapuitque* and leaps up in *flammam*. We have indeed in the three verses a rhythmic sequence, the first verse complete in itself, and the stronger part of the next two verses being *Suscepitque ignem* and *rapuitque in fomite flammam*, these two sections being separated by the two which express the intermediate detail, the compound character of the whole action, as that of getting a fire started, being denoted by *que* as connective. The strongest word in these last two verses is clearly *flammam*, the second in emphasis *ignem*, the third *dedit*, the fourth *circum* (round about); while the descending scale of words second in emphasis in their respective sections is *rapuitque*, *Suscepitque*, *Nutrimenta*, *foliis*. In *arida* we note the right word in the right place; the *Nutrimenta* chosen would presumably be *arida*, but in this last word with the context can be seen the dry twigs and crackling fuel. It is unnecessary to add that it is at least no more remarkable for *atque* to take the second place than for *et* to find itself in a similar situation, as it must be admitted to do sometimes, whether the verse be read rhythmically or otherwise. The position of *dedit* is suggestive of persistency of action on the part of Achates, as he coaxes the fresh-kindled fire. The propriety of the accented conjunction in the first section of the closing verse, as well as *parant* grave with *torrere*, is plain when we consider that the drying of corn before grinding was an unusual operation. The nominal character of the infinitive comes

out, with *parant* thus leaning upon it. "They set about moreover the parching (which is necessary) by the flames, and the breaking," etc. When a conjunction, as *et* or *simul*, is repeated in the second section of the verse from the first, or in the second member of a sentence from a first, one or other of these words is often accented.

Aenéas scópulum • intérea conscéndit et ómnem •
 Prospéctum láte : pélago petit Ánthea, • sí quem •
 Jactátum vénto vídeat • Phrygiásque birémes, •
 Aut Cápyn aut célsis • in púppibus árma Caíci.
 Návem in conspéctu nállam, • tres líttore cérvos •
 Próspectit errántes ; hós • tota arménta seqúntur
 A térgo, • et lóngum • per válles páscitur ágmen.
 Cónstitit hic árcumque • mánu celerésque ságittas •
 Corrípuít, • fidus • quae téla gerébat Achátes.
 Ductóresque ípsos prímum, • capita álta feréntes •
 Cór nibus arbóreis, stérnit ; tum vúlgu s et ómnem •
 Míscet agens télis • némora inter fróndea túrbam.
 Né c prius absístit, • quam séptem ingéntia víctor •
 Córpora fúndat húmi, • et númerum cum návibus áequet.
 Hinc pórtum pétit, • et sócios partítur in ómnes.
 Vínabonus quae deinde • cádis onerárat Acéstes •
 Líttore Trinácrio • déderatque abeúntibus héros, •
 Dívidit et díctis • moeréntia péctora múl cet :
 Ó sócii, né que enim • ignári sumus ánte malórum, •
 Ó passi gravióra, • dábit deus hís quoque finem.
 Vós et Scylláeam • rábiem penitúsque sonántes •
 Accéstis scópulos, • vós et Cyclopéa sáxa •
 Expérti. Révocate ánimos, • moestúmque timórem
 Míttite : fórsan et haec • ólim meminísse juvábít.
 Per vários cásus, • pér tot discrímina rérum •
 Téndimus in Látium, • sédes ubi fáta quié tas

Osténdunt : íllic · fas̄régna resúrgere Trójae.

Dúrate et̄vósmet · rébus serváte secúndis.

Tália vócērefert, · cúrisque ingéntibus áeger ·

Spem̄vúltu símulat, · premit̄áltum córde dolórem.

Ílli sēpráedae · accíngunt dapibúsque futúris ;

Térgora derípiunt cóstis ; et̄víscera núdant ·

Párs in̄frústāsecant, · verubúsque treméntia figunt ;

Líttore ahénālocant · álli flammásque minístrant.

Tum̄víctu révocant víres ; fusíque per̄hérbam ·

Impléntur vétéris BÁCchi · pinguisque ferínae.

If we consider the word *conscendit* in the first verse here, we perceive that it is eminently one of those indeterminate words often found in its position, which must be rendered with reference to their context. If Æneas climbs a cliff, he gains the top and with it the prospect. Placing after *late* in the next verse, the mark of punctuation usually found after *petit*, and taking the general sense of *conscendit*, we have, "Æneas meanwhile gains the cliff [the one, presumably, to which he is nearest of the *scopuli* before mentioned], and its prospect far and wide." We then have rhythm in the second verse, a rhythm otherwise unattainable ; and its second section, with what follows, becomes perfectly smooth in the translation, taking the sense of the grave words, and their suggestion of intensification : "He eagerly seeks Antheus upon the sea, if by any chance he may see trace of him tossed about by the wind ;" or literally, "He seeks the sought Antheus (Antheus whom he seeks) upon the sea, if by chance descrying whom he may descry him tossed about," etc. In the fourth verse the second *aut* must be spoken with *Capyn*, otherwise the accent would go back, and we should have *Aut̄Capyn*, which would be meaningless. This curious arrangement demands a brief attention. We perceive that *Capyn* is simply a contracted expression for the arms of Capyn, and that the natural prose order would be, "the arms of Caicus or of Capys ;" and the position of *aut*, appended enclitic-wise to *Capyn*, connotes precisely this transposition. There is indeed a suspicious shortness in the first vowel

of *Capyn*, a shortness which would preclude its standing at the end of the verse. But Virgil's poverty of resource was not so great that he could not have supplied another name, and we must conclude that Caicus was the more important person. In illustration, we may cite the opening section of verse 533 of the second Georgic, *Hanc Rémus et frater*. Here *et* must be spoken with *Remus*, or the accent would go back from its short penultimate syllable; and yet *frater* seems to be the appended word, and as such to require that *et* should be linked with it. But our knowledge of the historic values of Romulus and Remus makes the case too explicit for doubt, and we perceive that while the bald prose in its order is Romulus and Remus, Romulus (done poetically into *frater*) demands here the place of emphasis, "Remus and his greater brother;" and the transposition is connoted by the *et* leaning on Remus and not on *frater*, leaning as it should, that is, upon the word which it appends, whether before or after being quite immaterial. And here it may be remarked that since pauses, occurring in recognizable places, are the life of a rhythm, and since it is simply natural to pause after an emphatic word, poetry must be so constructed as to bring such words before the pauses, necessitating a frequent, not to say constant, inversion. The natural order, then, of poetry may be said to be the inverted one. It may be added here that if we expand the poetic syntax in *pelago petit Anthea*, we get another glimpse of grammar in the making: *pelago petit quem petit Anthea*, "he seeks upon the sea him whom he seeks, being Antheus."

In the eleventh verse it has been usual to take *vulgus* with *sternit*; "he strikes down the leaders, then the vulgar throng." The injury to rhythm of this arrangement makes it not improbable that the mark of punctuation after *vulgus* should be struck out, leaving the second section, *tum vulgus et omnem*. The *vulgus* may easily be the lesser ones among the stags, *omnem turbam* including these as well as the does and fawns; "he puts to rout their followers [*i.e.*, of the *Ductoresqu' ipsos*] and the whole herd." The exquisite turn upon *nemor' inter* cannot be passed over; throughout this poetry, indeed, it may be observed that *inter* and *super* very rarely come before a noun beginning with a consonant, for the harshness of the second syllable precludes the combination. Some such adjustment as the

one under consideration is frequent. The verse in which this combination occurs demands attention as an ideal hexameter (*i.e.*, heroic verse of five accents), six syllables being on one side of the pause, and nine on the other, while the accents are so posited as to impart a most pleasingly melodious movement. In the fourteenth verse, *fundat̃humi*, "strikes low." In the fifteenth, *petit̃*, "seeks straight-way." It is almost as difficult to translate into English *Vinãbonus quaẽdeinde*, etc., as to produce a similar flow of language. If we transpose in our mind *Acestes* and *bonus*, we may be aided to a rendering: "He divides the wines which Acestes, those same which he kindly had stowed in casks for them," the accented *quae* here including within itself demonstrative and relative. The position of *quae* is suggestive of their good luck in that this treasure has escaped the deep; *deinde* with *quae*, "those same from thence," "those same thence ones," *quaẽdeinde* moving like *genus̃unde*, but more smoothly, because of the lightness of the second syllable.

In the first verse of Æneas's address we note the position of *neqũenim*, the conjunction, that is, in a position of special emphasis, with the particle *enim* grave. "In no wise, O companions, have we been ignorant ere this of misfortunes (and there have indeed been such)." It is sometimes impossible, as here, to give the force in its immediate bearing of the sentence implied with the conjunction. In the next verse *deus* grave is in accordance with a very frequent disposition of this word and its cases; "There shall be an end to these things also." Thus spoken with *dabit̃*, *deus* becomes naturally a monosyllable in the reading. In this same section *his̃quoque* is precisely similar to *Et̃sale* in the preceding paragraph, *his* being here the word of peculiar emphasis sometimes placed midway of the second section. The stress upon it in reading should be as great as upon *fnem*, though the intonation should differ. In the second verse below, the position of *saxa* indicates that Æneas's hearers would know what rocks were meant, even without the descriptive adjective; "those horrid rocks." Two verses further down, the nominal quality in *forsan* seems to come out in its bearing upon the sentence implied in *et̃haec*; "Perchance (if it recalls even these things)," *i.e.*, "causes you to remember them." The next verse is a striking illustration of the second section repeating bodily the first,

with an intensification ; *per* becomes adverb by virtue of the accent, remaining mere preposition as relative to *discrimina*, "Through various chances, vicissitudes so many of our misfortunes throughout." The position of *vosmet*, in the last verse, suggests some such meaning as, "Let these good things cheer your souls."

Second verse of the concluding paragraph, *Spem vultu simulat*, "He simulates with hopeful countenance ;" literally, "He simulates hope with the countenance by which he simulates it ;" for a transposition like the one here involved of the grave word and understood pronoun is sometimes necessary to the sense in the rendering. A consideration of the connectives in the fourth and fifth verses suggests that the sense of the Latin is defeated by the separation of the two in pointing, as if each verse were complete in itself. The sense would seem rather to be complete after *costis* ; while from *et viscera* to *figunt* we may read, "And [*et*] part cut into suitable pieces the viscera which they lay bare, and [*que*] fix them quivering upon the spits ;" the two last actions making thus as it were a compound action, and so connected regularly by *que*. It may be added that the omission of the relative pronoun is brought out much more frequently in the rhythmic reading than has appeared otherwise ; while the position of *viscera* with that of *tremētia* supports the above rendering, as does also that of *Pars*. In the next verse we have again two actions blending into one, for as the kettles were set, the burning brands would naturally be heaped about them. Its connection being quite obvious, *alii* stands here regularly with the second section ; *Littore ahena locant*, etc., "Others tend assiduously the flames about the kettles placed on the shore."

Póstquam exémp^{ta}fames • épulis mensáeque remó^tae, •
 Amíssos lóngo • sócios sermóne requí^{ru}nt, •
 Spémque metúmque^{inter} dúbii, • seu^vívere cré^{dan}t, •
 Sive extrém^apati, né^cjam exaudíre vocátos.
 Praecípue pías • Aenéas nunc^ácris Orónti, •
 Nunc^Ámyci cásum gémit, • et^{cr}udélia sécum
 Fáta^Lyci, • fórt^{em}que • Gýan fortémque Cloánthum.
 Ét^{jam} finis^{erat} • quum^Júpiter áethere súmmo ;

Despiciens máre velivolum, • terrásque jacéntes, •
 Lítterraque et látos pópulos, • sic vértice cáeli
 Cónstitit, • et Libyae • defixit lúmina régnis.
 Átque illum táles • jactántem pectore cúras, •
 Trístior et lácrymis • óculos suffúsa niténtes, •
 Allóquitur Vénus : O qui res hominúmque deúmque •
 Aetérnis régis impériis, • et fúlmine térres, •
 Quid • meus Aenéas : In te committere tantum, •
 Quid Tróës potuère, quibus tot funera pássis, •
 Cúctus ob Itáliam • terrárum cláuditur orbis ?
 Certe hinc Romános ólim, • voléntibus ánnis, •
 Hinc fore ductóres, • révocato a ságuine Téucrí, •
 Qui máre qui terras • ómni ditióne tenérent, •
 Pollícitus. Quae te • génitor, senténtia vértit ?
 Hoc equidem occásus • Trójae tristésque ruínas, •
 Solábar fátis • contrária fáta repéndens.
 Nunc eadem fortúna • víros tot casibus áctos •
 Insequitur. Quem das • finem, rex mágne, labórum ?
 Anténor pótuit, • médiis elápsus Achívis, •
 Illyricos penetráre sinus • atque íntima tútus •
 Régna Liburnórum, • et fóntem superáre Timávi, •
 Unde per óra novem • vásto cum mýmure móntis •
 Ít mare próruptum • et pélago premit árva sonánti.
 Hic támen ille úrbem Patávi • sedésque locávit
 Teucrórú, • et génti nómen dedit • ármaque fixit
 Tróia ; nunc plácida • compóstus páce quiéscit.
 Nós, tua progénies, • cáeli quibus ánnuis árcem, •
 Návis (infándum) amíssis, • uníus ob íram
 Pródimur, • atque Ítalis • lónge disjúngimur óris.
 Hic pietátis honos ? Sic nos in scéptra repónis ?

In the first of the above verses, both movement and relative

values of the words demand the pause after the shorter section ; *Postquam exempta^fames*, etc., "Straightway when it was appeased," *fames* serving to point the connection with the preceding paragraph, "and their tables [in this case, obviously, the ground about them] were cleared of the feasts." In the third verse we note the disposition of *inter*, and the repeated enclitic connoting mutual dependence of *Spem* and *metum* thereon. In this verse, too, we observe that *seu* is grave, while *Sive*, in the next, has an accent ; "whether they live, or have suffered indeed their last pangs." The grave *pati*, while suggesting the verbal regimen of *extrema*, is itself of the nature of a noun ; *sive extrema^pati*, "or have suffered indeed the things last in suffering." In the next verse it should be observed that *pius* accented is not the regular epithet which we expect to find grave, but has a varied meaning, implying strength in his attachments on the part of Æneas. The rhythmic pause is placed advisedly thereafter, for as noun adjective it leads up to noun substantive in the second section. In the next verse but one we note *Lyci* grave, a fact quite against the usual translation, "He bewailed within himself the cruel fates of Lycus." It is evident, from this word grave and from the proper name Orontes, that we have here an allusion to the special misfortune of the shipwreck, when a mighty billow struck *ipsius ant^oculos*

Únam^quae Lyclicos · fidúmque vehébat Oróntem,

this last presumably the special Lycian. With this view of *Lyci*, it falls in grave most naturally with *Fata*, in the connection and after *Oronti*, of whom Amycus was doubtless an associate. We must consider *Fata* as in apposition with *casum* ; and we have here, moreover, the noun adjective *crudelia* connected by the stronger *et* with its noun substantive, the perspicuity and delicacy of the Latin being thus brought into high relief. For from this *et*, and from the position of *Gyan* and *Cloanthum*, we infer that these last were specially bewailed, not as of these Lycians solely, but as intimates of Æneas. We perceive further that *secum* stands midway of a movement of three accents, and must therefore be referred for exact meaning to the sense immediate thereto ; and we render : "He bewailed the loss of the spirited Orontes, of Amycus, their fates (those of the Lycian)

and those on their own account cruel, brave Gyas and brave Cloanthus ;" these last being in their turn in poetical apposition with *crudelia*, the men themselves standing for their disaster. It must be added that what we have observed thus far of rhythmic movement favors a suspension of the voice after *fortemque* ; the choice of words and their positing in this last phrase of rhythm suggesting that these two were inseparable companions, as well as special friends of Æneas. The second *fortemque* yields of course in emphasis to the first, the balance being secured in that the position of first emphasis is yielded to *Cloanthum* ; "Gyas and the brave [Gyas], and [his second self] the brave Cloanthus," the words bracketed being suggested naturally by the enclitic *que* in each instance.

In the first verse of the second paragraph we observe that *finis erat* is predicate. Thus predicate, its subject would seem to be no other than the second section of the verse, Jupiter standing, by bold poetic license, for the action accomplished by him. "At last Jupiter from the height of heaven was the end," *i.e.*, made an end to the lamenting ; some effluence from the divinity, as he fixed his eyes on the kingdoms of Libya, availing thus presumably, the Trojans then sinking into the slumber inevitable in their exhausted condition. We may look upon *quum* as what has been called a catchword, indicating this connection between the two sections. "At last Jupiter (when he was so) was the end from the height of heaven." With this disposition of *Jupiter*, the subjects of *Constitit* and *defixit* must be the pronouns implied in the verbs. In the third verse the turn upon *Littoraqu'et* demands attention. The prose order would bring *populos* before *Littora*, "the nations and their confines," the more salient idea naturally finding first expression ; the *et* therefore, which appends *Littora*, leans upon it thereafter rather than before, the transposition being thus connoted. Moreover *que*, the transposition having been made, is forced to unite itself to *Littora* rather than *populos*, *que* of course marking the connection of the whole section with *terrasque jacentes*. In the seventh and eighth verses we may read, "O thou who ruling affairs rulest those of men and of gods," or disregarding the grave *res*, "Thou who rulest men and gods," *hominumque deumque* being taken as poetic genitives depending upon *regis*. In the ninth verse *meus* becomes naturally a monosyllable in

the rhythm. There is opportunity for a bare suspension of the voice after the *Quid*, the effect of the interrogation being thus heightened, while the pause after *Aeneas* may be proportionately lengthened, as the verse with *meus* contracted has but thirteen syllables. *Qui mare qui*, five verses further down, is an adjustment worth pausing upon. *Qui* is connective of the whole sentence, while the same word repeated connotes a sentence depending upon *mare*: "Who should hold the sea (which they should hold), the whole earth," etc. Here *terras*, as including land and sea both, is more openly (so to speak) emphatic than *mare*, and takes thus the position before the pause; but while the prime object of the second *qui* would seem to be the keeping of the accent upon *mare*, this last has its own sort of emphasis, that hint of intensification from the grave word connoting the estimation in which those are held who rule the sea. And here it may be observed that the relative pronoun (the relative, that is, which translates naturally as relative, in distinction from that which stands obviously as a convenient monosyllable for the personal) is not thrown in haphazard, but renders always, in the subtle underlying syntax, with the word with which it finds itself. As here: "Surely you promised that thence descended there should be Romans, leaders of men; that they should hold under full sway the whole earth, the sea (which as these they should hold)," etc., the first *Qui* being thus in apposition with the second, so far as its dependence on *mare* is concerned.

In the second and third verses further down, the meaning comes out more strongly from the consideration that the verb is understood with the first sentence, while expressed with the second, as has often been noticed: "With this indeed I was consoling myself for the fall, etc., of Troy; I was consoling myself with these fates, balancing against them the fates contrary." The accented *Unde*, in the sixth verse further down, is suggestive of the remoteness of the region penetrated; *per ora novem*, "through many mouths." *It mare prorupt*, "It (as a sea) bursts forth impetuous." *It mare*, with *Hinc fore* just above, as to manner of utterance is like *Et sale*, etc., previously commented upon. In the next verse we read, "He founded withal (although he was this man [this Trojan]) the city of Padua," and we note the ingenious disposition of *hic* and *ille*.

In the next verse, *et genti nomen dedit armaque fixit Troia*, "and associated with the race a name of his choosing and the Trojan arms;" the name was suggested by the origin of those giving it, and *arma Troia* may be regarded as a poetical substitute therefor. In the last verse, *Hic pietatis honos*, "Is this the outcome of piety?" or with *honos*, "Is this the reward of piety, of which there is one," or "should be one." *Sic nos in sceptris reponis?* "Thus (thus restoring us) dost thou restore us to empire?" or, "Thus (thus doing it) dost thou," etc.

Òlli subrídens · hóminum sátor atque deórum ·
 Vúltu quo cáelum · témpestatésque serénat ·
 Óscula libávit nátae ; dehinc tália fátur :
 Párce metu, Cytheréa : mánent immóta tuórum ·
 Fáta tibi ; cérnes úrbem, et promíssa Lavíni
 Móenia, · sublímemque · féres ad sídera cáeli ·
 Magnánimum Aenéan ; néque me senténtia vértit.
 Hic tibi · (fábor enim, · quándo haec te cúra remórdet, ·
 Lóngius et vólvens · fatórum arcána movébo) ·
 Béllum ingens géret Itália, · populósque feróces
 Contúndet, · morésque · víris et móenia pónet ;
 Tértia dum Látio · regnántem víderit áestas, ·
 Tértiaque transierint · Rútilis hibérna subáctis.
 Át puer Ascánius, · cúi nunc · cognómen Iúlo
 Ádditur · (Ílus erat · dúm res stetit Ília régno), ·
 Trigínta mágnos · volvéndis ménsibus órbes ·
 Império explébit ; régnumque ab séde Lavíni ·
 Tránsferet et Lóngam · múlta vímúniet Álbam.
 Hic jam ter céntum · tótos regnábitur ánnos ·
 Génte sub Hectórea, · dóneq. regína sacérdos ·
 Márte gravis géminam · pártu dabit Ília prólem.
 Índe lupae fúlvo · nutrícis tégmíne láetus ;
 Rómulus excípiet géntem, et Mavórtia cóndet

Móenia, • Romanósque • sío de◊nómine dícet.
 His◊ego nec◊méta • rerum nec◊témpora póno :
 Impérium sine◊fine dédi. Quin◊áspera Júno
 Quae◊máre◊nunc • terrásque • métu caelúmque fatígat, •
 Consília◊in mélius réferet, • mecúmque fovébit •
 Romános rerum dóminos • gentémque togátam.
 Sic◊plácitum : véniet • lústris labéntibus áetas.
 Qúum◊domus Assáraci • Phthíam clarásque Mycéna •
 Servítio prémet, • ac◊víctis dominábitur Árgis.
 Nascétur púlchra • Trojánus orígine Cáesar, •
 Impérium océano, • fámam qui◊términet ástris :
 Július a◊máгно • demíssum nómen Iúlo.
 Hunc◊tu◊ólim cáelo, • spóliis Oriéntis onústum, •
 Accípies secúra ; vocábitur hí◊quoque vótis.
 Áspera tum◊pósis • mítéscent sáecula béllis ;
 Cána◊Fides et◊Vésta, • Rémo cum◊frátre Quirínus, •
 Júra◊dabunt ; dírae • férro et◊compágibus árcis •
 Claudéntur Bélli pórtæ ; fúror impius◊intus ;
 Sáeva◊sedens súper◊arma, • et◊céntum vínctus ahénis •
 Post◊térgum nódis, • frémet horridus◊óre cruénto.

In the first of the above verses we note, in passing, the propriety of *atque* ; Jupiter is sire of men, and of gods with a certain reservation of meaning. *Parce◊metu*, in the fourth verse, might be rendered simply, "Cease," or "Cease, and be disturbed no longer ;" literally, "Cease, ceasing from anxiety." In the fifth verse, *cernes urbem, et◊promissa Lavini Moenia*, the fact that the verb stands in the first phrase of rhythm suggests that *Moenia* is in apposition : "You shall behold the city, the walls and the promised ones of Lavinium," *et* here, again, connecting noun adjective with noun substantive. In *promissa Lavini Moenia* the proper name might seem misplaced, but only from our own notion of emphasis : "You shall behold the city, its walls and the promised ones," the name being

quite clear from the context. In general we observe that a proper name in apposition or virtually so, when thus clear from the context, occupies the position midway of a section or movement of three accents; this being indeed the precise place therefor, as the proper name adds a peculiarly graphic effect to the description. In the seventeenth verse, where "from the seat of Lavinium" is merely an expansion of "from Lavinium," the proper name takes as is natural a position of leading emphasis.

In the fourteenth verse, *At puer Ascanius*, "Ascanius, however (the boy, I mean);" literally, "Ascanius, however (he is yet a boy)." In the seventeenth verse, *regnumque ab sede Lavini*, etc., "He shall transfer himself and his kingdom from Lavinium." In the eighteenth verse we recognize *vimuniet* as one of those picturesque expressions which are found in its position; it may justly be rendered "strengthen." If we consider *vi* as an expletive, and take *multa* as the occasional adverb of feminine termination, the meaning with the rest of the verse is simply, "He shall transfer, and [in transferring] shall greatly strengthen Alba Longa." If we expand the poetic syntax, the effect is curiously Oriental: "He, strengthening it with strength, shall strengthen it with great [strength]." That the expanded syntax was in such a case present to the Latin-thinking mind we can scarcely suppose possible; though some association must have been recognized between the termination of *multa* and the gender of *vi*. In the twentieth verse the accented *donec* marks a moment of climax; the position of *regina* suggests the rendering, "a priestess of royal blood." In the next verse the weight and difficulty of the combination *Marte gravis* is in keeping with the idea expressed therein; the second section, with the words associated therewith, may be rendered, "A priestess of royal blood shall as a Trojan bring forth a twin offspring;" *partu dabit quae dabit Ilia prolem*, "shall bring forth, being she who as a Trojan shall bring forth," *dabit* with *Ilia* connoting that she brings forth in fulfilment of the prophecy. It is unnecessary to add that disposed as it is, and with the context, *Ilia* can scarcely be here a proper name, as commonly translated.

The sense of the next verse is complete in itself. That greater conciseness in the meaning, as struck out by the rhythmic reading,

becomes sententiousness in some passages of the speech of Jupiter. Here we observe first that *Inde* is accented; which fact, with its reference to what goes before, and with the bearing of the grave *lupae*, should be considered in the rendering. We observe, further, the position of *laetus*; a position which suggests some stronger meaning than "glad," especially when we consider that the implication from the story is that Romulus was specially protected of the gods. The verse may be thus translated, "One thence-born shall be esteemed fortunate in a nurse of tawny hide;" or with *lupae*, "One thence-born, being a wolf's, shall be esteemed fortunate in his nurse," etc. Romulus might be said to be the wolf's, in that he owed his early sustenance, and by extension of idea his existence, thereto. *Romulus excipiet gentem*, "As Romulus he [*i.e.*, one thence-born] shall found a nation." In the third and fourth verses further down, we have the rhythmic movement, *Quin[^]aspera Juno Quae[^]mare[^]nunc*, in which Juno yields emphasis to *aspera*, it being sufficiently clear who is thus indicated, while *mare* is in its verse stronger than *terras*, the sense of the latter being taken with *caelum*. The grave *nunc* with *mare* reminds that Juno's latest practice has been upon the sea. With the context we may translate: "Bitter though she be Juno, who is harassing continually the sea, and heaven and the whole earth, in her anxiety, shall respond better to our counsels," etc. *Quin[^]aspera*, bitter (though she be); *Quae[^]mare[^]nunc*, literally, "the sea which she now harasses," or rudely, "is at just now." The position of *melius* is against the ordinary translation, "Shall change her counsels for the better," and suggests as above. In *Consilia[^]in*, the final vowel of the leading word should be pronounced; there is a similar poetical inversion of preposition and noun in the eighth verse above, *Gente[^]sub Hectorea*. The rhythm of the closing section of this verse and of the first of the next demands a slight variation from the ordinary rendering, and a striking out of the comma usually placed after *Romanos*; not, "the Romans, lords of," etc., but, "these Roman lords." *Sic* grave with *placitum* favors the view that the understood word is *fatīs*.

In the next verse we note *Quum* accented and *domus* grave. Were there no *domus*, we might seize upon the "togae'd race" as the subject of *premet*, a subject upon which *Assaraci* does not directly

depend, but upon a pronoun in apposition. Taking the hint of subject, however, from the grave *domus*, and remembering that *Assaraci* is the strongest word in its verse, as *Phthiam* and *Mycenas* only lead up to *Argis*, we may render: "It has been decreed: with the lapse of years that great age shall surely come. Then shall this house, when it is such [has become established] being that of famed Assaracus, bring under subjection," etc.; the true subject of *premet* being of course the pronoun implied in the verb. It is unnecessary to add that *claras* is an epithet with *Mycenas*. In the fifth verse below, *Hunc tu olim caelo*, with *Accipies*, "Hereafter (when thou shalt receive him) thou shalt receive him to heaven." Three verses further down, *Cana Fides* is one of a class of similar combinations, as *alma Venus*, *alma Ceres*, these last being used when from the context it is quite clear what divinity is meant. *Cana Fides* would seem then to indicate that *Fides* had come to be characterized as *cana*, to such an extent that the two words had blended together into, as it were, a proper name; "Good Faith, the venerable." *Furor impius intus* may be rendered, "The fury is safe within," *intus* being plainly, from the context, the more emphatic word; with *impius* we cannot render literally, though we recognize that *intus* is predicate adjective, or if necessary predicate noun, in its sentence: "The fury is an impious within one." *Saeva sedens super arma* is a remarkable section. Provision being made for elision of the final vowel of *arma*, the accent goes back on the preposition; the leading idea being that he is upon his arms, and thus unable to brandish them above, *i.e.*, to operate in his usual manner. *Saeva sedens* is like *Sceptra tenens*, remarked upon in a preceding paragraph in the description of Æolus. "He is pressed down from above upon his weapons dire;" literally, "He sits sitting upon the dire ones, from above upon his arms;" noun adjective so overpowering noun substantive as to be fairly rendered by noun and adjective together. In the last verse *horridus ore*, "with the mouth by which he is horrible," an elucidation which the mind at once assents to.

Hæc ait; et Mæia • génitum demittit ab alto •
 Ut terræ, útque novæ • páteant Cartháginis árces •
 Hospítio Téucris: ne fáti néscia Dído •

Fínibus arcéret. Volat ille per aëra magnum ·
 Remígio alárum, · ac Líbyae citus adstitit óris.
 Ét jam jússa facit; pónuntque ferócia Póeni ·
 Córda volénte deo; in primis regína · quiétum
 Áccipit in Téucros · ánimum mentémque benígnam.

Át pius Aenéas, · per nóctem plúrima vólvens, ·
 Ut primum lúx alma dáta est, · exíre · locósque
 Exploráre nóvos; quás vento accésserit óras, ·
 Qui téneant nam incúlta vídet · homínésne feráene, ·
 Quáerere constituit, · sociisque exácta reférre.
 Clássem in convéxo némorum, · sub rúpe caváta, ·
 Arbóribus cláusam · círcum atque horréntibus úmbris, ·
 Ócculit: ipse úno · gráditur comitátus Acháte, ·
 Bína manu láto · críspans hastília férro.
 Cui máter média · sése tulit óbvia sílva, ·
 Virgínis os hábitumque gérens, · et virgínis árma
 Spartánae; vel quális équos · Threíssa fatígat
 Harpályce, · vólucrumque · fúga praevértitur Éurum.
 Namque húmeris de móre · hábilem suspéndérat árcum, ·
 Venátrix déderatque · cómam diffúndere véntis;
 Núda genu nodóque · sínus collécta fluéntes.
 Ac prior heus ínquít, · júvenes, monstráte meárum ·
 Vidístis síquam hic · errántem fórte sorórum, ·
 Succíntam pháretra · et maculósae tégmíne lýncis, ·
 Áut spumántis apri · cúrsu clamóre preméntem.

Síc Venus; et Véneris · cónta sic filius órsus:
 Núlla tuarum audita · míhi neque vísa sorórum, ·
 O quam te mémorem? vírgo? namque háud tibi vúlтус
 Mórtalis, · nec vox hominem sónat. Ó dea, cérte ·
 (An Phóebi sóror, · an Nymphárum sánguínis úna) ·
 Sis félix, · nostrúmque · léves, quaecúmque, labórem;

Et qúo sub cáelo, tándem quibus órbi in órís ·
 Jactémur dóceas : ignári hóminumque locórumque ·
 Errámus, vénto huc · vástis et flúctibus ácti.
 Múlta tibi ante áras · nóstra cadet hóstia dextra.

In the second verse we note the accented conjunction ; “that the territories, the citadels especially, of Carthage.” The grave *novae* defines with exactitude, as if there might be mistake ; “that the lands, the citadels even (those new ones) of Carthage.” The adjustment by which the accent is kept on *ille* in *Volat ille per* is as exquisite as is the flow of the combination ; “he (traversing) traverses, flies-through, wide ether.” *Et jam jussa facit*, “he executes moreover his exact orders.” In the seventh verse, *volente deo* is of course equivalent to “at his will.” We note the unusual pause after *regina*, a pause more striking because the first section of the verse is here complete in itself.

In the second verse of the second paragraph, we might regard *alma* as a sort of predicate adjective with *data est*. In *vent' accesserit*, in the next verse, *vent'* is plainly redundant. The recognition of the grave words in the fourth verse, with their disposition, smooths the rendering. Æneas has determined to find out “what sort of shores he has reached, whether men or wild beasts hold possession of the uncultivated places he sees.” *Qui teneant nam* with the subject, “whether they (who hold them indeed) hold them as men or beasts.” In the tenth verse we note the accented *sese* ; “his mother appeared in person.” In the eleventh verse *Virginis os habitumque gerens*, “and wearing the guise of a maiden.” In *Virginis os* we observe the felicity of the grave word, the countenance being chief feature of the general *habitum*. The enclitic with *habitumque* must be taken as connecting this sentence with the preceding : “She appeared meeting him, and wearing the guise,” etc., the verb remaining unchanged. We note that *arma* is a word of slight emphasis, the final pause being quite overlaid ; “she meets him bearing the guise of a maiden and of a Spartan maiden.” In the next verse *volucremque*, etc., “as she outstrips Eurys and outstrips him swift.” Two verses further down we read, *Venatrix dederatque, Venatrix*

being understood with the verse preceding: "According to custom she had hung from her shoulders a light bow; as a huntress she had given herself [to the disguise] and had given her hair," etc. The next verse is one of those in which the meaning of the two sections is interwoven after a manner that has been remarked upon; *nodoque* indicating in a sense the purpose for which she is *nuda*^*genu*, and marking also the disposition of the *sinus fluentes*. The word *genu* is easily grave, as from the context it is obvious to what extent she is *nuda*. We might render *Ac*^*prior*^*heus inquit*, "And at first hail she says;" literally, "And she first saying *heus* [that is, greeting them], says, O youths," etc. In the last verse of the paragraph *spumantis*^*apri* explains itself, the boar being regularly the foaming one, as the horse is *fremens*. *Aut* accented marks the climax of the description, "urging moreover in full cry the course of the foaming one;" but we note the distinction between *Aut* thus used and *et*, there being here the element of doubt, in that if they had started nothing, they could not be pursuing in full cry.

In the first verse of the last paragraph, *Sic*^*Venus*, "Thus [speaks she], being Venus;" the propriety of the grave word being clear, when we remember that she is assuming to be another. In the next verse we read naturally *Nulla*^*tuar*, and observe the relative positions of *audita* and *visa*. In the next two verses, "For not such is this your mortal countenance, nor does your human-sounding voice thus verily sound;" literally, "nor does your voice sounding the human being sound it." If we apply the test of leaving out in *O*^*dea* the grave word, *certe* can scarcely mean "surely." *O*^*dea certe sis*^*felix* would seem to be a rhythmic phrase with the peculiarly emphatic *certe* occupying the position usually of least emphasis, the interpolated verse being parenthetical, and composed of indirect questions, instead of the direct ordinarily indicated. Giving to *certe* the meaning "at least," we may read: "O be thou at least (if of Phoebus the sister, if of the race of nymphs that chosen one) propitious," etc. For we must believe that the second section of the interpolated verse repeats by intensification the first; the suggestion that she might be "one" of the race of nymphs would not follow upon the suggestion that she was no other than Diana. The force of *an* would seem to be, "Be propitious, whether you hold this rank

as divinity, or some other." *O dea certe sis felix*, literally, "O be thou (as goddess) at least propitious (as thou mayst be)." Taking the sense of the grave *mihi* and *cadet* in the last verse, we might render, "Many a suitable victim shall fall," etc.; literally, "Many a one (of thine) as victim (which falls) [shall fall] before thy altars by our right hand."

Túm Venus: Háud equidem · táli me dignor honóre ;
 Virgíniſus Týriis · mós est gestáre pharétram, ·
 Purpúreoque álte · súras vincíre cothúrno.
 Púnica régna vides, · Týrios et Agénoris úrbem ;
 Sed fines Líbyci, · genus intractábile bello.
 Impérium Dído · Tyría regit úrbe profécta, ·
 Germánum fúgiens. Lónge est · injúria, lóngae
 Ambáges ; sed súmma · séquar fastígia rerum.
 Huic cónjux Sycháeus : érat · ditíſſimus ágri
 Phóenicum, · et mágno · míserae diléctus amóre.
 Cui pater intáctam déderat, · primisque jugárat
 Omínibus. Sed régna Týri · germánus habébat
 Pygmálion, · scélere · ante álios immánior ómnes.
 Quós inter médius vénit furor. Ílle Sycháeum ·
 Ímpius ante áras · atque áuri cáecus amóre ·
 Clam férro incáutum súperat, · secúrus amórum
 Germánae : fáctumque díu celávit, · et áegram, ·
 Múlta malus simulans, · vána spe lúſit amántem.
 Ípsa sed in sómnis · inhumáti vénit imágo, ·
 Cónjugis óra modis · attóllens pállida míris ;
 Crudéles áras · trajéctaque péctora férro ·
 Nudávit cáecumque · dómus scelus ómne retéxit.
 Tum celeráre fúgam · pátriaque excédere súadet, ·
 Auxíliumque víae · véteres tellúre reclúdit ·
 Thesáuros, ignótum · argénti pónđus et áuri.
 Hís commóta fugam · Dído sociósque parábat.

Convéniant; quíbus · autódium crudéle tyránni, ·
 Áutmetus ácererat; náves quae fórte parátae, ·
 Corrípiunt ónerantque áuro; portántur avári ·
 Pýgmaliónis opes pélago: duxfóemina fácti.
 Devenére lócos; úbiñunc · ingéntia cérnes
 Móenia · surgéntemque · nóvae Cartháginis árcem.
 Mercatíque sólum, · fácti de nómine Býrsam, ·
 Tauríno quántum · póssent circúmdare térgo.
 Sédvos quítandem, · quíbusaut venístis abórís, ·
 Quóve tenétisiter? Quáerenti tálibus ille ·
 Suspirans imóque · tráhens a péctore vócem:

In the fourth verse, *Punica regna vides*, etc., "Carthaginian are the territories thou seest, the Tyrians and their famous city;" the city we may here consider as standing poetically for the old Tyre, as indicated by *Agenoris urbem*. In the next verse, the first accent in the second section falls more naturally upon the emphatic negative particle of the noun adjective than upon the weaker noun substantive. Sixth verse, *regit urbe*, "from the city from which she holds sway;" of royal family at home, she was naturally queen here. In *Longa est injuria, longae Ambages*, the natural rhythmic movement places a pause after *Longa est*, and suggests that *Ambages* is in apposition: "Long is the tedious story of her wrongs." In the ninth line *Sychaeus* plainly demands the pause: "Her husband was Sychaeus: while he lived, he was the richest," etc.; literally, "he lived [accented *erat*] the richest." First section of the eleventh verse, "To him she had been given as a virgin;" literally, "To him to whom her father [had given her] he had given her as a virgin." The phrase of rhythm opening the fourteenth verse, *Quos inter*, etc., in movement and cadence has become familiar. Literally, "Between these there came as a madness;" as we say, "Something came between them." In apposition with the subject, *furor* leans upon the verb, since the subject is implied therein. In the sixteenth verse, *Clam ferro* might be rendered, "By the secret sword." In the eighteenth, *vana spe lusit* is quite similar to *multa vi muniet*,

before noticed. Considering *spe* as expletive, we may translate, "he played upon her deceitfully."

The next two verses present one of many instances of its kind, illustrating what we have termed the procession in the Latin from the weaker to the stronger. The rhythm plainly demands a distinct final pause after the striking word *imago*; and we have, "The image of the unburied one came to her, bringing before her the countenance of her husband," noun adjective in the one verse leading up to noun substantive in the next. Two verses further down, *scelus omne*, with the context, "he disclosed the whole dark business of the house (even the crime)." In the second and third verses below we have again the arrangement just noticed, *veteres* in the one leading up to *Thesaurus* in the verse succeeding. *His commota fugam*, etc., "By these [*i.e.*, the treasures] incited (as to her flight) Dido prepared herself and her companions;" *que* connecting the pronoun understood and *socios*, the two making up one and the same company. In the next verse *quibus* accented suggests a full pause after *Conveniunt*, a pause which imparts a certain summariness to the narration. "They meet together at once; among them there was a fierce hatred of the tyrant, sense of fear moreover, which was bitter." This last would seem to be the equivalent of *Aut metus acer erat*. For the grave *erat* leaning upon *acer* shows that this last is predicate; and taking our hint for a subject for *acer* from the grave *metus*, we have with the accented *Aut*, "Their sense of fear moreover was bitter;" literally, "Moreover (or there was fear) it was bitter." "Among them there was either a fierce hatred of the tyrant, or a sense of fear, which fear, moreover, was bitter." In *Aut metus acer erat* Venus might seem to be unkindly obscure to ourselves, though perhaps only idiomatic to her listener.

If in the section *Pygmalionis opes pelago* we allow a stress on *opes*, we have a staccato effect scarcely called for by the involved idea, whereas the additional accent upon *Pygmalionis* is a touch apposite thereto; "The wealth of that Pygmalion (whose it is) is borne over the sea." In the same verse, *dux foemina facti*, "The woman [*i.e.*, her wrongs] was the cause of the action," *dux* of course in apposition. The section might be translated, "The woman was

cause of this great action, and leader therein." In the next verse the accented *ubi* suggests a slight strengthening of the usual rendering. "They came even to these places; to their present place where," etc. In the third verse from the end, the accented conjunction marks sharply the break in Venus's discourse; "Who [are you], however (since you are here), from what shores verily do you come?" *Quove tenetis iter?* "Whither do you tend?" "Whither are you holding yourselves (as to your journey)?"

Ó-dea, si-príma · répetens ab origine pérgam, ·
 Ét-vacet annáles · nostrórum audire labórum, ·
 Ánte-diem cláuso · compónet Vésper Olym-pó.
 Nos-Trója antiq-ua, · si-véstras fórte per-áures ·
 Trójae nómen-iit, · díversa per-æquora véctos, ·
 Fórte-sua Líbycis · tempésta appulit óris.
 Súm-pius Aenéas, · ráptos qui-ex-hóste Penátes ·
 Clásse-veho mécum, · fáma super-æthera nótus.
 Itáliam quáero pátriam, · genus-áb-Jove súmmo.
 Bis-dénis Phrýgium · conscéndi návibus æquor, ·
 Mátre déa monstránte-viam, · data-fáta secútus;
 Vix-séptem convúlsae · úndis Euróque supérsunt.
 Ipse-ignótus, égens, · Líbyae desérta perágro, ·
 Európa atque-Ásia púlsus. Nec-plúra queréntem
 Pássa-Venus, · médio · sic interfáta dolóre-est:
 Quísquis-es, · háud-credo, invísus coeléstibus · áuras
 Vitáles cárpis, · Týriam qui-advéneris úrbem.
 Péрге-modo, · atque-hínc-te · regínae ad-límina pérfer.
 Námque-tibi réduces · sócios classémque relátam, ·
 Núntio et-in-tútum · vérsis Aquilónibus áctam, ·
 Ní-frustra augúrium · váni docuére paréntes.
 Ádspice bis-sénos · laetántes ágmine cýcnos, ·
 Aethéria quos-lápsa · plága Jovis-áles apérto ·
 Turbábat cáelo; nunc-térras órđine lóngo ·

Aut cápere aut cáptas • jám despectáre vidéntur :
 Út reduces illi • lúdunt stridentibus ális •
 Et cóetu cinxére pólum • cantúsque dedére •
 Haud áliter puppésque • túae pubésque tuórum •
 Aut pórtum ténet • aut pléno subit óstia vélo.
 Pérge modo • et quá te • dúcit via dirige gréssum.

Dixit et avértens • rósea cervíce refúlsit ;
 Ambrosiáeque cómae • divínium vértice odórem •
 Spiravére ; pédes • véstis deflúxit ad ímos ;
 Ét vera incéssu páduit dea. Ílle ubi mátre
 Agnóvit • táli • fugiéntem est vóce secúsus :
 Quid nátum tóties • crudélis tú quoque fálsis •
 Lúdis imaginibus ? Cúr dextrae júngere déxtram •
 Nón datur • ac véras • audíre et réddere vóces ?
 Tálibus incúsat • gréssumque ad móenia téndit.
 Át Venus obscúro • gradiéntes áère sépsit •
 Et múlto nébulæ • circum dea fúdit amíctu •
 Cérnere né quis eos • né quis contíngere pósset •
 Moliríve móram • aut veniéndi póscere cáusas.
 Ípsa Páphum sublímis ábit • sedésque revísit
 Láeta suas • úbi témplum illi • centúmque • Sabáeo
 Thúre calent árae • sertisque recéntibus hálant.

In the second and third verses, "Night meanwhile would close with the day the unfinished hearing of the annals of our woes ;" literally, "Night meanwhile would close before (when it closes the day) the hearing of the annals of our woes (and it [the hearing] would have need)." In the next verse, we note the propriety with which *antiqua* is brought before the leading pause, as well as *nomen iit* in the verse following : "From Troy the ancient, if the resounding name of Troy has perchance reached your ears," etc. In the eighth verse, "I carry with me in my fleet" does not express *mecum*, as is plain from its position and the balancing of this section

with the second section of the verse preceding. "I am verily that Æneas, in whose fleet are my household gods snatched in company with myself from the enemy, known indeed by report among powers divine;" *raptos qui ex hoste Penates*, literally, "my household gods snatched from the enemy from whom I (have snatched them)," i.e., "my barely saved household gods." In these two verses we have the same rhythmic sequence remarked upon in a previous paragraph, the arrangement, indeed, being a quite frequent one. *Aeneas* is the strongest word in the first of the two verses, *Penates* leading up, as it does, to *mecum*. In the next verse, *ab* accented strengthens into a participle of derivation. With the significance of *patriam*, the second section would seem to be a dependent sentence, with connective understood: "I seek Italy, my destined country, whence I am descended from the highest one;" *genus ab Jove*, literally, "descended from Jove as to my race." We might render, "whence I am of divine descent, and from Jove himself." In the eleventh verse *monstrante viam*, literally, "showing herself as to the way;" where the road parted, so that there was doubt, there also, we may suppose, was the divine apparition. In this sense *viam* might be a limiting accusative; "revealing herself in respect to the way." The expression here would seem a figurative one; "pursuing my appointed destinies, as my goddess mother had revealed them." In the fourteenth verse we note the propriety of the position of *Europa*; "driven forth from the promised Europe as well as Asia." *Passa Venus*, *Venus* in apposition with pronominal subject; "She suffered his laments no further, being the goddess mother." In the last verse *inter* may be again the redundant particle, leaning upon the word before it; in which case we should have, *sic inter fata dolor est*, a disposition of *inter* which imparts a smoother movement to the section; *sic* being equivalent to *haec*, this last is naturally *inter* as being thrown in. In the same section, *dolor est*, "in the grief in which he is," unless indeed, "the grief in which she is," the poet thus appropriating to Venus the situation.

In the first verse of the second paragraph we have again the breaks which bring a movement of three accents midway; "In no wise (as I believe) unbefriended by divine powers, hast thou come to the Tyrian city;" the simple idea being expanded out of the richness

of the goddess's own vitality. Second section of the third verse, *reginae ad limina perfer*, "to the palace of the queen bear yourself straight." In the eighth verse *Fovis* leaning upon *ales* is quite in the usual manner, *Fovis*, *Fove*, being very often grave; here the special bird meant is sufficiently indicated in *Aetheria plaga*. In the eleventh verse the accented *Ut* enforces the comparison: "Even as these (thus returned) sport," etc. In the last verse there is another fine touch on *ducit via*, where Venus seems to assure her son of guidance, while the sentence implied in *te* with *qua* intensifies her eagerness for him to start forthwith: "There (where it leads thee) where it leads thee (being the way) direct your steps."

In the fourth verse of the third paragraph occurs the peculiar phrase of rhythm that has more than once been remarked upon. It is plain that the combination *patuit dea* (in which *patuit* is a dissyllable) is one of those exceptions, a few cases out of very many, in which the antepenult of a combination of this description is long. Here we observe that the third syllable has a very light vowel, and that the final consonant of *patuit* and the *d* of *dea* naturally blend together. Thus spoken, the combination is perfectly easy of utterance; not only so, but there is a response to the sense therein, in that there is a kind of manifestation in its very sound. It must be premised, however, that for the combination to have its effect, the mouth opens on the final vowel in a manner which suggests the long *a* of the ablative; and such ablative we believe it to be. Leaving out the grave words we have with the immediate context: "Her garment flowed down to her very feet; by her step, moreover, she stood revealed." With the grave *vera* and *dea* we have: "By her step, moreover, she stood revealed, in goddess and in true one," *dea* being an ablative of the respect in which the signification of the verb is taken; "she stood revealed in her divine character." The touch on *vera* possibly identifies her as Venus; "in goddess and in the veritable one." The verse has been cited in exception to a metric principle that sometimes the long vowel remains unelided, in which case it is shortened in the thesis of the foot; the final vowel of *dea*, if we accept the rhythmic reading, would seem to be precisely the long one unelided, and shortened in the metre; that is to say, it stands in that position in the quantitative scheme in which we expect

a short vowel ; but it retains its quantity in the rhythm. In the next verse *fugientem* asserts its verbal character ; “he follows her flying (where she is),” *i.e.*, “follows her as she flies.” In the sixth verse, *Quid natum toties*, “Dost thou so often delude thy (in some way deluded) son with deceitful presentments?” In *Cur dextrâ jungere dextram*, *jungere* is noun relatively to its grave word ; “Why is it in no wise given to grasp your very hand, a grasp which belongs to mine?” *At Venus*, etc., “Meanwhile (since she is Venus) she has screened them as they walk.” In the next verse, *circum dea fudit amictu*, literally, “she has poured herself (as goddess) in a dense veil around ;” an effluence which has not prevented her setting out in person for Paphos, as shown just below. The second of the two verses is a repetition by intensification of the first, the distinct intensification being connoted by *et* as connective, which, however, we may regard rather as connecting simply noun adjective *multo* with noun substantive *amictu*, “a covering of cloud, even a dense one.” In the second verse from the end, *ubi templum illi*, “in which retreat is her chief temple.”

Corripuere viam • intérea quâ semita mōnstrat ;
 Jâmque ascendébant cōllem, • qui plûrimus úrbi
 Ímminet ; advérsasque • adspéctat désuper árces.
 Mirátur mólem • Aenéas magália quóndam, •
 Mirátur pórtas • strépítumque et stráta viárum.
 Instánt ardéntes : Týrii pars dúcere mûros, •
 Molírique árcem • et mánibus subvólvere sáxa ;
 Párs optáre locum • técto et conclúdere súlco.
 [Júra magistratúsque • légunt sanctúmque senátum.]
 Hic pórtus álii effódiunt ; hic láta theátris •
 Fundaménta pétunt, • álii immanésque colúmna •
 Rúpibus excídunt, • scénis decora álta futúris.
 Quális apes aestáte • nóva per flórea rúra •
 Exércet sub sóle lábor, • quum géntis adúlto •
 Edúcunt fœtus ; áut quum liquéntia mélla •
 Stípant et dúlci • disténdunt néctare céllas.

Aut ònera accipiunt veniéntum ; aut ágmine fácto ,
 Ignávum fúcos , • pécus a ðraesépibus árcent :
 Férvet òpus , • rédolentque • thýmo fragrántia mélla.
 Ó fortunáti , • quórum jam ðmóenia súrgunt !
 Aenéas áit ; et ðfastígia súspicit úrbis.
 Ínfert se ðséptus nébula , • mirábile díctu !
 Per ðmédiós míscetque víris ; neque ðcérnitur úlli.
 Lúcus in úrbe ðfuit média , • laetíssimus úmbrae ;
 Quo ðprímum jactáti • úndis et túrbine Póeni •
 Effodére lóco sígnum , • quod ðrégia Júnó •
 Montrárat cáput ðacris équi ; sic ðnám ðfore bélló •
 Egrégiam et ðfácilem víctu • per ðsáecula géntem.
 Hic ðtéplum Júnóni • íngens Sidónia Dído , •
 Condébat dónis • opuléntum et ðnúmine dívae ;
 Áerea ðcui • grádibus surgébant límina , • nexáque
 Áere ðtrabes , • fóribus • cárdó stridébat ahénis.
 Hoc ðprímum in lúco • nóva ðres obláta tímórem •
 Lénit : hic ðprímum • Aenéas speráre salútem •
 Aúsus et ðafflíctis • mélius confidere rébus.
 Námque sub ðingénti • lústrat dum ðsíngula témplo , •
 Regínam oppériens , • dúm quae ðfórtuna sit úrbi , •
 Artíficumque mánus ínter ðse , • operúmque labórem
 Mirátur , • vídet • Ilíacas ex ðórdine púgnas , •
 Béllaque jam ðfáma • tótum vulgáta per ðórbem , •
 Atrídas , Príamumque , • et ðsáevum ambóbus Achíllem.

In the fifth of the above verses, we have a transposition of words similar to one already noticed, a transposition connoted by the disposition of the conjunctions in *strepitumque et*. We observe the position of *strata*, and that the connective of the two sections is *que*, the distinct idea in *strepitum* being appended by *et*: “Æneas admires the gates, the width of the entrances and their bustle.” Considering the relative values of *et* and *que* in the next two verses,

we may render: "The Tyrians eagerly press on to extend the walls of the citadel which they are building, and to get blocks of stone into position therefor." By extending the walls the building is of course advanced, the identity of action being connoted by *que*; *manibus subvolvere*, literally, "to roll up by art;" this action being distinct, its section is connected by *et*. The infinitive *ducere* shows itself as noun relatively to the grave word; "they press on the extending (which a part presses on, *i.e.*, has in hand)." The eighth verse may be translated, "Some enclose by a furrow the place chosen for a dwelling." In the eleventh verse *petunt* plainly requires the pause thereafter, *alii*, moreover, going naturally with the second sentence. The compound action expressed by the two is best rendered into English not by two coördinate sentences, but by a principal and its subordinate. From *Hic portus* we may read: "Others are digging harbors; yet others are laying [as an adjunct] to the theatres the broad foundations for the huge columns which they are cutting out from the rock," etc. Thirteenth verse, "Just such labor is plied in the early summer under the sun amidst the flowery fields;" if we thus read, it is clear from the context what labor is meant, but with *apes* we have, "A labor just such (exercising the bees) exercises them in the early summer," etc. In the fifteenth verse *aut* marks the climax, so far as the labor of the flowery fields is concerned. In the sixteenth verse, where the pause might seem to fall, as in many similar cases, after the first word, we observe the usual interweaving of the sense, the two actions going on together: "Or when pressing close at last the liquid honey, they distend the cells with its sweet nectar;" *et* marking as usual a distinct addition to the sense, in that the perfect honey is a quite different thing from the *liquentia mella*. The third verse below might be rendered, "There is a lively humming, and the fragrant honey smells of the thyme." *Fervet opus*, "There is a bustle, being [caused by] the work." In the last verse of this paragraph, we note the position of *ulli*.

In the third and fourth verses of the second paragraph there is again an instance of that Latin order, which we have termed a progression from the weaker to the stronger: "They dug up that horse's head, which royal Juno had indicated as a sign;" literally, "They

dug up that sign, which royal Juno had indicated as [had declared to be] a horse's head ; " *caput acris equi*, literally, "the head (that of a spirited one) of a horse ;" *sic nam fore bello*, etc., "[She had thus indicated] verily (for so it should be) that the race should forever be brave and victorious in war." Sixth and seventh verses, "Sidonian Dido built to Juno a great temple, built it rich in gifts," etc. In the next verse we have an arrangement precisely that of a few notable ones already cited in illustration, with the unusual pause after *limina*. In the phrase of rhythm thus ending, *limina* is the strongest word, with *Aerea cui*, which leads up to it, for the second, and so on. From *nexaeque* to *ahenis*, we note further that this last with *foribus* leads in emphasis, and that the arrangement is in support of their position. It may be observed, too, that *trabes* is the general word that falls in grave in such a connection ; from *nexaeque* alone we get the idea of something joined together, which with the hint from *trabes* suggests the doorframe. The meaning would seem to be, rendered literally, "Brazen rose its very threshold from its steps, for brazen doors [for which] the frame rose with brass, the hinge creaked ;" the relative pronoun understood, like *foribus*, being a poetic dative of end or purpose.

In the fifth verse below, we note that *quae* and *sit* are both grave, which observation leads us to take this closing section with what goes before, rather than with what comes after. In the verse before, moreover, we need not read, "while he is surveying every object in the spacious temple," for *singula* may be taken with *fortuna* ; we observe, too, *dum* repeated and with the accent ; and we render, "For verily in the great temple, waiting for the queen, he is considering the while that one only fortune is to the city ;" the position of *singula* relatively to that of *fortuna*, and the repeated conjunction, leading up at once to this meaning. In the next verse we read *inter's* ; provision being made for elision of the final vowel, the combination thus becomes a dissyllable, and is manageable under one accent. And here we may add that throughout this poetry some adjustment is always made when *inter* appears with a preposition ; the adjustment varying according as the preposition or the pronoun is the part of the combination requiring the accent. Here *inter* is of the nature of an adverb, the pronoun simply indicating a personal

bearing for the adverbial signification; "he inwardly admires the skill of the workmen." In the last verse *Atridas*, *Priamumque*, are a poetic repetition of *Bellaque*, itself a repetition of *pugnas*, the virtual identity being indicated by *que*; and we note further the *et* which appends *saeuum Achillem*.

Cónstitit; et lácrymans, • Qúis jam locus, ínquit, Acháte, •
 Quae régio in térris • nóstri non pléna labóris?
 En Priamus! Sút hic • étiam sua práemia láudi, •
 Sunt lácrymae rérum, • et méntem mortália tángunt.
 Sólve metus; féret haec • áliquam tibi fama salútem.
 Sic ait, atque ánimum • pictúra páscit ináni.
 Múlta gemens lárgoque • huméctat flúmine vúltum, •
 Námque vidébat, • uti bellántes Pérgama círcum •
 Hac fugérent Gráii, • prémeret Trojána juvéntus, •
 Hác Phryges instáret • cúrru cristátus Achíllis.
 Nec prócul hinc Rhési • níveis tentória vélis •
 Ágnoscit lácrymans, • prímo quae pródita sómno •
 Tydídes múlta • vastábat cáede crúentus, •
 Ardéntesque • avértit équos in cástra, • priúsqum •
 Pábula gustássent Trójae • Xanthúmque bibíssent.
 Párte alia fúgiens • amíssis Tróilus ármis, •
 Infélix púer • atque ímpar congréssus Achílli, •
 Fértur equis currúque • háeret resupínus ináni;
 Lóra tenens támen huic • cervíxque • comáequé trahúntur
 Per térram, • et vérsa • púlvis inscíbitor hásta.
 Intérea ad témplum • non áequae Palládis íbant •
 Crínibus Illádes pássis, • peplúmque ferébant •
 Suppliciter trístes, • et túnsae péctora pálmis;
 Díva solo fixos • óculos avérsa tenébat.
 Tér circum Ilíacos • raptáverat Héctora múros, •
 Exánimumque áurò • córpus vendébat Achíllis;
 Túm vero íngéntem • gémitum dat péctore ab ímo, •

Ut spolia, ut currus, utque ipsum corpus amici,
 Tendentemque manus Priamum conspexit inermes.
 Sequoque principibus permixtum agnovit Achivis,
 Eoasque acies et nigri Memnonis arma.
 Ducit Amazonidum lunatis agmina peltis
 Penthesilea furens; mediisque in millibus ardet;
 Aurea subnectens exsertae cingula mammae,
 Bellatrix audetque viris concurrere virgo.

It is scarcely necessary to say here that the combination *Quis jam locus*, in the first of these verses, moves precisely like those made up of two dissyllables, where the penult of the second is short. If we leave out the grave words we have, "What, he said, Achates, what region on earth," where the first "What" as emphatic takes the accent, while the second yields the accent to its noun; the grave *locus* availing to bring the first interrogative word into agreement. In the third verse *Sunt* is of course stronger than the simple verb of existence; its force with *etiam* may be expressed in English by "Indeed, indeed." In the next verse *Sunt* grave with *lacrymae* shows that the latter is in the predicate; and in both verses we note that the place midway of the section of three accents is filled by what has been called an indeterminate word, referring to the context for its precise interpretation. We observe, further, partly from the hint supplied by *sua*, that *praemia* and *mortalia* stand in a relation to one another similar to that of *singula* to *fortuna* in two verses just cited; and we render, "Indeed, indeed there is appreciation for our praiseworthy deeds, human appreciation for the misery of our misfortunes, and for that in them which touches the heart;" the dative twice given in *laudi* and *lacrymae* being understood, with the succinctness of the Latin, in the final clause. Æneas does not commit himself to general observations, his exclamation throughout is entirely personal. The touch on *sua* is a fine one, "There is its own appreciation for our praiseworthy deeds;" the brave resistance of the Trojans at least commanded admiration; and there is another fine touch in the change to *mortalia* in the second of the two verses, where the sentiment varies from admiration to unmixed pity. We

must consider further that *lacrymae*, the visible expression of misery, stands by a bold metonymy for misery itself. The next verse may be addressed to Achates, or may be uttered in soliloquy; *Solve metus*, literally, "Acquit thyself as to thy fears."

In the next verse, the suspension of the sense is complete after *inani*, while after *vultum* in the succeeding one it is but partial, instead of the reverse, as indicated by the ordinary pointing, the accented conjunction, in the verse still further on, marking the reason for what goes before. We note, too, the position of *videbat*, as well as of *vultum*: "Sighing he sighs forth many things, and bedews his whole face with abundant tears, for he saw indeed as it were verily," etc. In the next verse we have *Hac* grave with *fugerent*, while in the verse after it bears the accent in the striking combination *Hac Phryges*. Æneas experiences a sense of exultation as he regards the triumphant Trojan youth, an exultation quenched instantly at sight of Achilles. "He saw how the Greeks were flying, the Trojan youth pursuing them; upon their very steps, plumed Achilles in his car pressed on." The victorious Trojans press on to a certain point (a point connoted in the accented *Hac*) only to be routed by the invincible Achilles. They have been attacked, have repelled the attack, and are attacking in their turn; *Hac Phryges*, "There (where the Trojans were pressing on) Achilles in person pressed upon them." In the fourth verse further on we note an apt introduction of the striking arrangement which brings a movement of three accents midway of the verse; and we note, too, how the quality of the horses predominated in the poet's mind over the mere equine fact, as indicated by the respective positions of *Ardentes* and *equos*; *castra*, in its position, has of course a strong emphasis, as indicating "his own camp," that of the enemy. In the next verse we note how the first section expands the second by anticipation; "had tasted the meadows of Troy, and had drunk the Xanthus." In the next, *Part' alia* is of course simply, "In a part," *alia* naturally to other parts, but no other part has been so designated. The proper name Troilus here expands regularly the second section; as the story was well known, and its subject virtually named aside from the appellation, the latter takes regularly this position. In the next verse we have again one section repeating by variation the other,

and we note the force of *atque*; "That unhappy boy, and match for Achilles but an unequal one." In the next, *Fertur equis*, "He is dragged along (being dragged by the horses)," the sense is again interwoven, after a manner which we have attempted to illustrate; literally, and word by word, "He (being dragged by the horses) is dragged along and from the chariot;" and partially superimposed upon this sentence, we have, "he hangs prostrate from the chariot and from it empty;" an interweaving of the sense which justifies the rhythmic pause after *curruque*. There is a complete suspension of the sense after *inani*; from this point to *terram*, we have a remarkable instance of repetition by variation and expansion; for the sense of *Fertur equis* is thus repeated in "his neck and hair are drawn along the ground" (the whole personality including the details thereof), and the notion of having lost the mastery of the chariot, while still not being disengaged therefrom, is repeated in *Lora tenens tamen huic*, in which last the reins, the guiding principle of the chariot, stand for the chariot itself. The position of *tamen huic* once recognized, as brought by inversion before the pause, leads up at once to the true rendering: "His neck and his hair are dragged along the ground, although in his death-grip he holds the reins;" though the transposed order can as well be followed: "In his death-grip he holds the reins withal, while his neck and hair," etc. *Lora tenens tamen huic*, literally (*tamen* strengthening as usual by virtue of its accent into an adverb, while retaining a value as mere connective in the sentence implied in *huic*), "He holds the reins holding them, but so as they are to him," that is, in such fashion as he may. From the notion of holding virtually repeated we get the grip, and from the touch in the implied sentence with *tamen* this becomes the death-grip. With *huic* thus taken up by *tamen*, and with the pause thereafter, together with the slight pause which the verse allows after *cervixque*, we have a perfect movement of rhythm. The transposition made which brings *tamen huic* thus into a position of emphasis, the poet is able to add the phrase from *et versa*, which links itself perfectly to the immediate sense, and ends exquisitely the description. It is unnecessary to add that the place of the leading pause in this verse has been considered a dubious one; its precise position, we maintain, could only be determined by the rhythmic

reading. The positions of the pauses, as here marked, are absolutely in keeping with the various rhythmic movements and effects that have become familiar. The verse breaks, too, after the perfect shorter section, the slight additional pause falling after the perfect longer section; we have then a movement of three accents, with *terram* in a position of special emphasis; and the movement of four accents, with the slight pause asserting its hexameter character, completes the whole, as it completes so many of the rhythmic periods of Virgil.

In the next two verses, the stronger word is in each case midway, *templum* predominating over *ibant*, which leads up to *passis*, and *ferebant* in like manner leading up to *tristes*, which of course yields to *palmis*; the verbs named owing their positions of but little less emphasis to the vraisemblance of the picture, in which the Trojan women seem actually going and actually carrying. In the next verse *tenebat* with *fixos* expresses the continuity and persistency of the action. The redundant *solo* makes with *Diva* a remarkable combination; the goddess is described as being "for the ground," so fixed is her gaze thereon from the Trojans, the expression of stolidity being thus complete. In the second and fifth verses further on, as in many other cases, it is impossible to believe that the accents did not fall as marked in the rhythmic reading, presumably by poetic license, as has before been indicated. In the verse beginning *Ut spolia* the third *ut* accented marks the climax, where the emphasis in the Latin is placed somewhat differently from in the English; not "the very body of his friend," but "the body of his friend himself," as connoted in the position of *amici*; though the touch of emphasis in "very" is thrown in with the grave *ipsum*; "he saw the spoils, the chariot, the body even (and the very one) of his friend himself." In the next verse we observe that the noun adjective is stronger than the noun substantive, itself strong; in such case the only way to give in English the effect of the Latin seems to be to repeat the noun. We might take as a just equivalent of the verse: "He saw Priam stretching forth his hands, hands supplicating and powerless," for the position of *manus*, with the context, marks them as supplicating. The transition from great emotion is exquisitely managed in the sixth verse from the end. *Se quoque* will be recog-

nized as one of those combinations which require a bare suspension of the voice after the monosyllable, by which means a striking effect is produced upon *Se*, as marking the transition. In the same verse, the accent would seem to fall upon the first syllable in *permixt*, the idea of "in the thick of it" being thereby somewhat heightened. The positions of *acies* and *arma* indicate once more the lifelikeness of the picture, "the very bands of the Orient, and the insignia of the black prince." In the last verse we note the positions of *viris* and *virgo*; and in this verse and the second before it we note the effect of *que*: "She burns among thousands and in their midst;" "Warlike she dares, and dares, a virgin, to encounter with men." Here *audetque* may be looked upon as belonging to the first section, its *que* connoting a second *audetque*, the two enclitics indicating as always a mutual agreement, in this case the identity of subject.

Hæc^dum Dardânio Aenêae : mirânda vidéntur
Dúm^stupet, • obtútuque • háeret defíxus in^úno, •
Regína ad^témplum, • fôrma pulchérri^ma Dído, •
Incéssit mágna • júvenum stipánte catérva.
Quális in^Eurótae rípis • aut^pér^juga Cýnthi •
Exércet Díána chóros ; quam^mille secútae •
Hinc^átque^hinc glomerántur Oréades ; illa pharétram
Fert^húmero, • gradiénsque • déas superéminet ómnes ;
Latónae tácitum • perténtant gáudia pectus :
Tális^erat Dído, • tálem • se^láeta ferébat
Per^médios, • ínstans • óperi regnísq^e futúris.
Tum^fóribus dívae, • média testúdine témpli, •
Septa^ármis sólioque • álte subnía resédit.
Júra^dabit legésque • víris operúmque labórem •
Pártibus aequábat • jústis aut^sórte trahébat.
Quum^súbito Aenêas • concúrsu accédere mágno •
Ánthea, Sergéstumque • vídet fortémque Cloánthum •
Teucrór^{um}que álios, • áter quos^æquore túrbo •
Dispúlerat pénitusque • álias avéxerat óras.

Obstúruit símul ípse, • símul percússus Achátes •
 Laetitiáque metúque; ávidi conjúgere dextras •
 Ardébant; séd res • ánimos incógnita túrbat.
 Dissímulant et núbē • cáva speculántur amícti, •
 Quáe fortúna viris, • clásem quo líttore línquant, •
 Quid veniant: cúntis • nam lécti návibus íbant, •
 Orántes véniam, • et témplum clamóre petébant.

Póstquam introgréssi • et córam data cópia fándi, •
 Máximus Ilíoneus • plácido sic pectore cóepit:
 O regína, nóvam • cui cóndere Júpiter úrbem •
 Justitiáque dédit • géntes frenáre supérbas, •
 Tróes te míseri, • véntis maria ómnia vécti, •
 Orámus: próhibe • infándos a návibus ígnes;
 Párce pio géneri, • et própius res ádspice nóstras.
 Nón nos aut férro • Líbycos populáre Penátes, •
 Vénimus aut ráptas • ad líttora vértēre práedas;
 Nón ea vis ánimo, • néc tanta supérbia víctis.
 Ést locus Hespériam • Gráii cognómīne dicunt, •
 Terra antíqua pótens • ármis atque úbere glébae;
 Oenótri coluére víri; nunc fáma minóres
 Itáliam • dixísse • dúcis de nómine géntem.
 Hic cúrsus fuit . . .

The first of the above paragraphs opens with a movement and sweep of rhythm worthy of notice, the vocal stress at the end falling upon a conjunction in unusual position, with an effect curiously suggestive of Æneas's absorption. The force of the implied sentence in *stupet* can best be expressed by a qualifying word with *Aeneae*; "The while that these marvellous scenes are surveyed by the absorbed Trojan Æneas," etc. In the fifth verse we note the disposition of *in*, *Eurotae* being equivalent to a descriptive adjective in agreement. The position of *Eurotae* with that of *Diana* in the next verse is significant; she leads the dancing bands on the familiar banks. In

the second section, *aut per juga Cynthi*, "or on Cynthus through-out," "on Cynthus its heights along;" *Cynthi*, as genitive, being not dependent upon *juga*, but poetic presumably of place. In the seventh verse we note the exquisite effect imparted to the opening rhythmic movement by its slightly unusual cadence; *Hinc atque hinc glomerantur Oreades. Illa pharetram fert humero*, "She a quiver on her quiver-bearing shoulder;" *fert humero*, "on the shoulder on which she is wont to bear it." In *Sept armis*, in the thirteenth verse, the participle, unquestionably picturesque, is rhythmically equivalent to an unemphatic preposition of accompaniment. In the next verse the second *que* seems to limit the *Fura legesque* to the distribution of the work, *viris* moving naturally with the second section. Again in *Anthea, Sergestumque*, etc., we perceive that the connective is justly *que*, these names being virtual equivalents, in that they are items in a far from exhaustive enumeration. In the third verse below, the accented conjunctions and their position serve to heighten the effect of surprise; while *ipse*, leaning grave upon the first *simul*, in its implied predicate carries back to Æneas the *percussus Laetitiaque metuque* which would otherwise be associated with Achates alone. "He was all at once amazed, and with Achates was struck with mingled joy and fear;" for "mingled joy and fear" would seem to be the just equivalent of the effect of enclitics in *Laetitiaque metuque*. In the next verse, *sed res*, etc., "the mystery of it nevertheless agitates their minds." *Quae fortuna viris*, etc., "What is their fortune, why they are leaving the fleet;" literally "Why (for which purpose they are come) they are leaving, wherever it may be, the fleet."

In the second verse of the second paragraph, *placido sic pectore coepit*, from the position of *pectore* and from *sic* therewith, might seem to mean, "in a calm and equable tone begins." In the fifth verse, *ventis mari omnia vecti*, "carried everywhere by the wind," naturally upon the sea. The seventh verse renders itself simply, "Spare our race, and judge our cause favorably;" literally, "Spare (sparing it pious) our race, and look (looking upon affairs) upon ours favorably." In the next verse *Non*, as elsewhere, seems to develop a nominal quality by virtue of the accent; "The not-us have come," etc.; and in the second verse below, *Non ea vis animo*,

"There is no such thing (as this violence) in our mind." Three verses further down we find the section *Oenotri coluere viri*; and remembering how frequently the cases of *vir* are grave, we conclude that the word here, accented and in a position of leading emphasis, must have its more significant meaning: "The Ænотrians first settled it, a race of warriors."

Quum súbito assúrgens • flúctu nimbósus Oríon •
 Ín vada cáeca tulit, • pénitusque procácibus Áustris •
 Perque úndas, • superánte sálo, • perque ínvia sáxa
 Dís pulit: huc páuci • véstris adnávimus óris.
 Quód genus hoc hóminum? quáeve hunc tam bárbara mó-
 rem •

Permíttit pátria? hospítio prohibémur arénae!
 Bélla cient primáque • vétant consistere térra!
 Sí genus humánum • et mortália témnitís árma, •
 Át speráte deos • mémores fándi atque nefándi.
 Réx erat Aenéas, • nóbis quo jústior álter, •
 Né pietáte fuit, • nec bello májor et ármis.
 Quém sí fáta virum sérvant, • sí véscitur áura
 Aethéria, • néque adhuc • crudélibus óccubat úmbris,
 Nón metus officio • né te certásse priórem •
 Poeníteat. Sút et • Sículis regiónibus úrbes, •
 Árvaque, Trojánoque • a sáanguine clárus Acéstes.
 Quassátam véntis • liceat subducere clássem, •
 Et sílvis aptáre trábes, • et stríngere rémos, •
 Sí datur Itáliam, • sóciis et rége recépto, •
 Ténderet Itáliam • láeti Latiúmque petámus;
 Sí absúmpta salus, • ét te, pater óptime Téucrum, •
 Póntus habet Líbyae, • nec spes jam réstat Iúli, •
 Át freta Sicániae • sáltem sedésque parátas, •
 Únde huc advécti, • régemque petámus Acéstén.

Tálibus Ilíoneus, • cuncti simulóre fremébant •
Dardánidae.

Tumbréviter Dído, • vúltum demíssa profátur :
Sóluite córde◊metum, • Téucrí, seclúдите cúras.
Rés◊dura et◊régni nóvitas • me◊tália cógunt
Molíri, • et◊láte • fines custóde tuéri.
Quís◊genus Aenéadum, • quis◊Trójae nésciat úrbem,
Virtutésque, virósque, • aut◊tánti incéndia bélli?
Nón◊obtusa ádeo • gestámus péctora Póeni, •
Nec◊tam◊avérsus équos • Týria Sól◊jungit ab◊úrbe.
Séu◊vos Hespériam • mágnam Satúrníaque árva, •
Sive◊Érycis fines • régemque optátis Acéstén, •
Auxílio tútos dimíttam, • opibúsque juvábo.
Vúltis◊et◊his mécum • páriter considere régnis?
Úrbem quam◊státuo, véstra◊est ; subdúcite náves ;
Trós Tyriúsque◊mihi • nullo discrímíne agétur.
Átque◊utinam réx◊ipse, • Nóto compúlsus eódem, •
Áfforet Aenéas ! Équidem per◊littora cértos •
Dimíttam et◊Líbyae • lustráre extrémá jubébo ;
Sí◊quibus ejéctus • sílvis aut◊úrbibus érrat.

In the fifth verse above, *Quod◊genus◊hoc◊hominum*, "What are these of men?" The seventh verse we note to be simply repetition by expansion of the preceding section: "We are denied the refuge of the sands! Their hostilities forbid us a foothold even upon the shore!" literally, "The hostilities (which they stir up) forbid us to stand upon the shore and upon the first one." Eighth verse, "If indeed you despise humanity in us and our mortal means of resistance;" *Si◊genus◊humanum*, literally, "If (despising its race) you despise the human in us." *At◊sperate◊deos*, etc., "Fear nevertheless those mindful of right and of wrong;" literally, "Fear (fearing them as gods) those mindful," etc. In the nineteenth and twentieth verses, we have an instance of a weaker verse interpolated between

the parts of a stronger one, each verse here lending something to the other, while the effect of the first *Italiam* is heightened by its echo. "That if perchance it should be given us [to seek] Italy, [if perchance it should be given us] with our companions and king restored to seek even Italy, we may joyfully set out at once therefor and for Latium;" the grave *ut*, which with *tendere* is mere expletive, serving to suggest to the mind the *ut* understood, which connects *p̄etamus* with the verbs in the eighteenth verse. It is plain from the interpolated verse, with its implied *Si datur*, that the chance of reaching Italy is in the mind of Ilioneus a very slender one. *Sin absumpta salus*, "But if it is indeed all over," "if it is lost (being our hope in life);" *nec spes jam restat Iuli*, "if there is nothing left of Iulus," the personality standing for his future prospects, as certified by the grave *spes*. *Pontus habet, Pontu habet* in the rhythmic reading.

For the second verse of the second paragraph we may read, "Banish it from your mind, O Trojans, lay your anxiety aside," the object of the verb in the first section borrowing meaning from that in the second; *Solvite corde metum*, literally, "Banish it from your fear-banishing mind." In the next verse *Res* would seem to take the accent; "The affairs of my kingdom and its recent establishment," *regni* standing with the second phrase rather than the first, after the Latin manner, and *dura* being a glance at the *genus intractabile bello* before mentioned. In the fifth verse there is another subtle touch upon *Aeneadum*; "Who indeed (knowing the race) does not know it as the Æneian," does not recognize its quality. In the eighth verse we note the effect of *Sol*, the word of peculiar emphasis, occurring where the ear regularly expects a flowing movement. Here, as elsewhere, an accented negative particle, as *non*, carries its emphasis through a succeeding sentence: "In no wise do the Carthaginians thus bear their hearts, does the yoking sun yoke his steeds remote from the Tyrian city;" though a second negative is of course often accented for increased emphasis. Fourth verse below, *regnis*, "this kingdom," already established.

Hīs̄animum arrēcti dictis, • et̄fōrtis Achātes •
 Ét̄pater Aenēas : jamdūdum erūmpere núbem •

Ardébant. Prior • Aenéan compéllat Achátes :
 Náte^dea, quae^nunc • ánimo senténtia súrgit ?
 Ómnia túta^vides, • clássem sociósque recéptos ;
 Únus^abest médio^in flúctu • quem^vidimus ípsi
 Submérsu ; díctis • respóndent cétera mátris.
 Vix^ea fátus^erat, • quum^circumfúsa repénte •
 Scíndit^se nubes • et^in^áethera púrgat apértum.
 Réstitit Aenéas, • claráque in^lúce refúlsit, •
 Ós humerósque^deo similis ; námque^ipsa decóram •
 Caesáriem náto genétri, • lúmenque juvéntae
 Purpúreum • et^láetos • óculis afflárat honóres.
 Quále mánu^addunt ébóri ; decus^aut^ubi flávo •
 Argéntum Páriusve lápis • circúmdatur áuro.
 Túm sic^regínam allóquitur, • cunctísque repénte •
 Improvisus áit : Córam quem^quáeritis ádsum, •
 Tróius Aenéas, • Libycis eréptus ab^úndis.
 Ó^sola infándos • Trójae miseráta labóres, •
 Quae^nos, reliquias Dánaum, • terraeque marisque •
 Ómnibus exháustis jam^cásibus, • ómnium egénos, •
 Úrbe^domo sócias ! grátes persólvere dignas •
 Nón^opis^est nóstrae, • Dído, nec^quídquid ubique^est •
 Géntis Dardániae, • mágnum quae^spársa per^órbem.
 Dí^tibi, sí^qua^pios • respéctant númina sí^quid •
 Úsquam justítia^est • ét^mens sibi^cónscia récti, •
 Práemia dígna^ferant. Quae^te • tam^láeta tulérunt
 Sáecula, • qui^tanti • tálem genuére paréntes ?
 In^fréta^dum flúvii cúrrunt, • dum^móntibus úmbrae •
 Lustrábunt convéxa, • pólus^dum sídera páscet, •
 Sémpér hónos nómenque^tuum • laudésque manébunt, •
 Quae^me cúmque^vocant térrae. Sic^fátus amícum •
 Ilionéa pétit dextra, • laeváque Seréstum, •
 Post^álios, • fórtemque • Gýan fortémque Cloánthum.

In the first verse of the first paragraph above, we observe *His* accented, as well as *dictis*; they might well be enheartened by words so gracious. In the fourth verse *Nate*~*dea* would seem literally to mean "O born one," precisely as we speak of persons of birth, those of birth in the heroic case having the origin implied in *dea*. *Omnia tuta*~*vides*, "You see that all are verily safe." *Unus*~*abest medio in*~*fluctu*, etc., "One indeed (which is wanting) is in the depth of the sea," etc. In the eighth verse, we perceive that the rhythm demands two accents upon *circumfusa*, and we perceive too their intention; nor can we overlook the rhythmic effects of the next verse, with its suggestion of the cloud suddenly parting in the staccato movement of the first section, and of its gradual dispersion in the floating movement of the second. In the next verse, *claraque in*~*luce refulsit*, "in a glow and a radiant glow shone forth;" the cloud would seem to have left its lining about them. *Os humerosque*~*deo similis*, "In his proper face and form;" "Like [what we should expect] in his face and form (where he was for a god," *i.e.*, where his divine origin showed itself). The accented conjunction following marks the reason for this appearance. In the enumeration of divine gifts, we perceive that *lumenque juventae Purpureum* refers not to Æneas's whole person, but to his eyes. Were the meaning, "The mother had bestowed beautiful hair upon her son, and she had bestowed the radiant bloom of youth, and she had bestowed a pleasant sparkle upon his eyes," we should have *que* repeated for the last sentence, as connoting that the verb remains unchanged. As it is, we have *que* once, while *et* here connects within its sentence. "She had imparted beautiful hair, and (*que*) she had imparted the bright sparkle of youth and (*et*) a pleasing beauty to his eyes," *oculis* being placed regularly with the second phrase rather than the first. A survey of the last verse but one shows that the strongest word is *ebori* (*flavo* leading up to *auro*); making the pause after *ebori* instead of after *decus* we have a section whose own perfection is happily suggestive of the finished statue; "Such is workmanship to ivory," or taking the hint from the grave *decus* in the second section, and with *addunt*, "Such [perfection] the adding hands add to ivory;" *manus*~*addunt* revealing the touch here and the touch there which make the perfect result. The second section is not unique in

its construction, though striking; it will be noticed that while we must borrow *decus* for the precise word required in the first section, still more must be borrowed from the first by the second, in order to expand the sense of this latter; "Such [perfection] the adding hand is to ivory; [the adding hand is such] perfection moreover when silver or the Parian," etc. The accented *aut* marks the introduction of substances richer even than that noted in *ebori*; but the use of this conjunction rather than *et* suggests a certain carrying back of the sense, as ivory itself as well as silver or the Parian stone might have the crowning grace of association with yellow gold. We observe that in this verse as in all others the five accented words carry the essential sense, in connection with the succeeding one, the pause not being overlooked in its due position: *Quale manus ebori · aut flavo*. The concluding verse of this paragraph is one of those ideally perfect ones in the number of syllables assigned to the two sections respectively, in the distribution of the accents, and in the flow and effect of the verse as resulting from the choice of words therein.

In *Urbe domo*, in the seventh verse of the second paragraph, *domo* is of course in apposition. *Non opis est*, etc., "Is in no wise in our power, is in no wise, O Dido, in the power anywhere of the Trojan race." It is impossible here to give the values of the particles which become noun substantive and noun adjective; impossible, that is, with anything like the pith and force of the Latin. *Non opis est* repeats itself with less force in *nec quidquid*, the second section being fortified by *ubique est*, where *ubique* is manifestly adjective. We perceive, too, that this last properly draws *est* to itself, since it is stronger as noun adjective than is *nec quidquid* as noun substantive. "To render thee fitting thanks is an impossibility (*non opis est*) as an action of ours, is a universal impossibility (*nec quidquid ubique est*) as an action of the Trojan race." In the next two verses, a careful consideration of the words grave, of the position of the accented ones, particularly *siquid*, and the perception that *justitia* is predicate (as connoted by *est* therewith), lead up to the rendering: "May the gods, if indeed their divine natures hold that in any esteem which everywhere is justice and consciousness moreover of right, grant you due rewards;" *mens* grave would seem in its section to limit as a characteristic of individ-

uals that which in the first section is an abstraction; *respectant* presupposes for itself an object, *siquid* being limiting accusative, which (to the Latin mind) readily understood object is antecedent of the relative pronoun understood, subject of *justitia* est. It is not necessary to consider *Di tibi*, "May your gods;" Æneas would seem rather to imply that the gods in general are Dido's, from this exhibition on her part of divine charity. We may add here that in the eighth verse of the Æneid *numine* seems to have a meaning similar to that here given to it; *memora quo numine laeso*, "relate in what part of her divine nature," or in plain prose, "relate in what respect offended." We have the same thing, indeed, after what we may call repetition by contraction, in *Quid ve dolens*, opening the succeeding verse.

In the fourth verse from the end of the paragraph under consideration, the first section has a movement not indeed unique, but always striking, *tuum* being of course a monosyllable in its combination. In *Quae me cumque vocant terrae*, the *Quae terrae* would seem plainly to stand for Italy and the implied Latium, while in *cumque vocant* there would seem to be a reference to Æneas's destinies in connection therewith; the meaning would seem to be, "Always thy honor, etc., shall remain, whatever lands and with what [promises] calling call me."

Obstúruit prímo • adspéctu Sidónia Dído, •
 Cásu deinde viri tánto; et sicóre locúta est: •
 Quís te, náte dea, • pér tanta perícula cásus •
 Inséquitur? quae vis • immánibus ápplicat óris? •
 Túne ille Aenéas, • quém • Dardánio Anchísae •
 Álma Venus Phrýgii • génuít Simoéntis adúndam? •
 Átque equidem Téucrum • mémini Sidóna veníre •
 Finibus expúlsum pátriis, • nova régna peténtem •
 Auxílio Béli. Génitor tum Bélus opíam •
 Vastábat Cyprum, • et víctor ditióne tenébat. •
 Témpore jam éx illo cásus • mihi cógnitus úrbis •
 Trojánae, • nómenque • túum regésque Pelásgi.

Ipse hōstis Téucros · insigni láude ferébat, ·
 Séque ortum antíqua · Teucrórū ab stirpe volébat.
 Quare ágite o, téctis, · júvenes, succédite nōstris.
 Mé quoque per mūltos · símilis fortúna labóres ·
 Jactátam hac dēnum · vóluit consistere térra.
 Nōn ignára mali, · míseris succurrere díscō.

Sic mémorat; símul · Aenéan in régia dúcit ·
 Técta simul dívum; témplis indicit honórem.
 Néc minus intérea · sóciis ad líttora míttit ·
 Vigínti táuros, magnórum horréntia céntum ·
 Térga suum, · píngues · céntum cum mátribus ágnos, ·
 Múnera laetítiamque díi.

Át domus intérior · regáli spléndida lúxu ·
 Instrúitur, · mediisque · párant convívia téctis.
 Árte laborátae · véstes ostróque supérbo;
 Íngens argéntum · ménsis caelátaque in áuro ·
 Fórtia fácta patrū, · séries longíssima rerū, ·
 Pér tot dúcta viros · antíqua ab orígine géntis.

Aenéas · (néque enim pátrius · consistere méntem
 Pássus amor) · rápidum · ad náves praemíttit Acháten,
 Ascánio férat haec · ípsūque ad móenia dúcat.
 Ómnis in Ascánio · cári stat cúra paréntis.
 Múnera praetérea, · Ilíacis erépta ruínis, ·
 Férrē jubet; pállam · sígnis auróque rigéntem, ·
 Et circumténtum · cróceo velámen acántho, ·
 Ornátus Argívae Hélenae; · quós illa Mycénis, ·
 Pérgama quū péteret · inconcēssosque Hymenáeos, ·
 Extúlerat mátris · Lédae mirábile dónum.
 Praetérea scéptrum, · Ilíone quod gésserat ólim, ·
 Máxima natárum Príami, collóque moníle
 Baccátum, · et dúplicem · gémmis auróque corónam.
 Haec célerans íter · ad náves tendébat Achátes.

In the second verse of the first paragraph, the curious combination which serves to expand the longer section must be taken (as is obvious from the grave *virī*) with *Casu*; "at the so great misfortune associated with him." In the fifth verse, if we read, *Tun'ill* *Aeneas*, it will be observed that the verse is short, allowing extra time for the medial pause, as well as a slight suspension of the voice after *quem*, "that same," these pauses being in keeping with the expression of amazed surprise. In the next verse, *Phrygii* and *genuit* are naturally dissyllables in the reading, the verse having still a flowing movement in exquisite contrast with the preceding. Seventh verse, *venire*, "came even to," "as far as." In the eleventh verse, the idea in *Tempore jam ex illo* goes back with the accent upon the preposition, "From that time onward." In the twelfth verse we have the very familiar movement of four accents, with the break after *nomenque*; *tuum* in its position suggesting that "the Grecian kings" stands for the appellations therefor; "thy name, thine and those of the Grecian kings." In the fourteenth verse *Seque orti*, "He was well pleased that he himself," literally, "his descent and himself." Fifteenth verse, *Quar'agite o*, "O come."

In the second paragraph the rhythmic reading is utterly against the second verse as usually printed, —

Tecta, simul divum templis indicit honorem,

with the meaning, "She leads Æneas into the royal dwellings, and at the same time ordains due honors in the temples of the gods." Moreover we note that *regia*, noun adjective in the preceding verse, leading up to *tecta* in this, is quite in the regular manner. Striking out the comma after *tecta*, and inserting a semicolon where the medial pause falls after *divum*, we read: "She conducts Æneas at once into the royal [buildings], these buildings of the gods; she appoints a sacrifice in his honor at the shrines." The grave *simul* with *Tecta divum* ("dwellings of the gods," *i.e.*, "temples"), after the same word accented in the verse before, restricts the meaning to *regia*, "these temples of royal building."

In the third paragraph we are in the palace, as certified by the grave *domus*, *interior* predominating in emphasis: "The royal inte-

rior moreover," etc. In the last verse of this paragraph, *Per* tot ducta viros, etc., "Brought down throughout from the remote origin of the race," the merely prepositional part of *Per* serving as regimen not only for *tot* but for *viros*, as the sense of *ducta* and of *Per* are very intimately blended.

Passus amor, in the second verse of the fourth paragraph, becomes *Passu' amor* in the reading. The third verse here may be rendered, "to bear no less than these tidings to Ascanius, to bring him and no other to the city;" *ferat haec*, literally, "bearing these things he should bear them;" *ipsumque ad moenia ducat*, "he should bring him and his very self to the city." In the last verse, *Haec celerans*, "urgent as to his orders."

At Cytheréa novas artes, • nōva pectore v̄ersat
 Consilia; út faciem • mutátus et óra Cupido •
 Pró dulci Ascánio véniat, • donisque furéntem •
 Incéndat regínam, • atque óssibus ímplicet ígnem.
 Quíppe domum tímet ambíguam • Tyriósque bílingues;
 Úrit atrox Júnio, • et sub nóctem cúra recúrsat.
 Érgo his alígerum • díctis affátur Amórem:
 Náte meae víres, • mea mágna poténtia sólus, •
 Náte patris súmmi • qui téla Typhóëa témnis, •
 Ád te confúgio, • et súplex tua númina póscó.
 Fráter ut Aenéas, • pélagó tuus ómnia círcum •
 Líttora jactétur, • ódiis Junónis iníquae, •
 Nóta tibi; et nóstro • doluísti sáepe dolóre.
 Húnc Phoeníssa tenet Dído • blandísque morátur
 Vócibus; et véreor quó se • Junónia vértant
 Hospítia; háud tanto • cessábit cárdine rerum.
 Quocírca cápere ante dólis • et cingere flámma •
 Regínam méditor, • né quo se númine mútet, •
 Séd magno Aenéae • mécum teneátur amóre.
 Quá facere id póssis, • nóstram nunc áccipe méntem:

Régius accētu • cāri genitōris adūrbem •
 Sidóniam pūer ireparat ; mea máxima cūra, •
 Dónaferens pélago • et flámmis restántia Trójae.
 Húncēgo sopítum • sómno superálta Cythéra •
 Áut superIdálium • sacráta séde recóndam, •
 Néqua scíre dolos • médiusve occurrere póssit.
 Túfaciem illius • nóctem nonámplius únā •
 Fálle dolo et nótos • pūeri pueríndue vúltus.
 Útquumte grémio • accípiet laetíssima Dído •
 Regáles ínter • ménsas laticémque Lyáeum ;
 Qúum dabit ampléxus • atque óscula dúlcia figet, •
 Occúltum inspíres ígnem • fallásque venéno.

In the first verse above, "Cytherea meanwhile is revolving her wiles, new counsels ;" when the same word occurs, or when two different forms of the same word occur, in the two sections of a verse respectively, one is frequently grave and the other accented. *Cytherea* novas artes, literally, "Cytherea (revolving new ones) is revolving her wiles ;" "this Venus of new wiles is revolving them." Third verse, *Pro dulo*, "should come in place of him (of him gentle)." Fifth verse, *Quippe domum timet ambiguum*, literally, "Verily (since she fears the race) she fears it uncertain." In the next verse *atrox*, noun adjective in apposition with subject implied in verb ; "She, the relentless, torments her, even Juno." Eighth verse, *Nate meae vires* is untranslatable, save as we strengthen *meae* and *vires* : "O son (being my strength) my own strength." *Nate patris summi*, "O son, who defiest the Typhœan bolts of the highest one ;" literally, "O son (son of the father) who defiest the Typhœan bolts of him supreme." In the eleventh and twelfth lines we have again a weaker verse inserted between the two sections of a stronger, *odiis* rendering more naturally as dative in its own (so to speak) verse, than as ablative in the other : "It is known to you that your brother Æneas, who is tossed upon the sea all shores around, is an object of unjust Juno's hate." In *pelago tuus*, we may regard *tuus* as one of those catchwords, so to speak, which suggest at once infallibly

the connection ; literally, "on the sea on which he is thine." It will be observed that *pelago* takes up *tuus* (of course as a monosyllable) although its final vowel is long ; this being probably one of those cases where a long vowel is shortened in the rhythm by license thereof. Nineteenth verse, *Sed magn' Aeneae*, etc., "that she may be held verily by love for Æneas, great indeed, as is mine." Twentieth verse, *Qua facer' id possis*, etc., "By what means you may avail, hear now our plan." Six verses further down, *Ne qua scire dolos*, etc., "that he may in no wise recognize you (as his double), or get in the way ;" *dolos*, the wiles, standing for their result in the appearance of Cupid. In the grave *dolos*, Venus would seem to run before herself a little in her eagerness. In the next verse, *noctem non amplius unam*, "for a night even, more or less ;" *non* and *amplius* seeming to blend inseparably in meaning. *Tu faciem illius*, etc., "Do thou him exactly [position of *illius*], for a night even more or less, counterfeit ; counterfeit, assuming as you may (*puer indue*) the features native to you of a boy." In the next verse but one we note the preposition accented and in a position of leading emphasis ; Ascanius, or his counterfeit, will of course have a place in the very midst of the feasting, next the queen, to which fact he owes his opportunity.

Páret Amor • dictis cárae genetrícis, • et álas
 Éxuit, • et gréssu • gáudens incédit Iúli.
 Át Venus Ascánio • plácidam per mémbra quiétem •
 Írrigat et fótum • grémio déa tollit in áltos •
 Idáliae lúcos, • ubi móllis amáracus íllum •
 Flóribus et dúlci • adspírans compléctitur úmbra.
 Jámq̃ue íbat dicto párens, • et dóna Cupído •
 Régia portábat Týriis, • dúce laetus Acháte.
 Qúum venit auláeis • jám se regína supérbis •
 Áurea compósuit spónda, • mediámque locávit.
 Jámpater Aenéas • ét jam Trojána juvéntus •
 Convéniunt stratóque • súper discúmbitur óstro.
 Dant fámuli mánibus límphas, • Cererémque canístris

Expédiunt, • tonsisque • férunt mantélia vîllis.
 Quinquaginta íntus fámulae, • quibus◌ordine lóngo •
 Cúra◌penum strúere, • et◌flámmis adólere Penátes.
 Céntum◌aliae tótidemque • páres aetáte ministri, •
 Qui◌dápibus ménsas ónerant • et◌pócula pónunt.
 Néc◌non◌et Týrii • per◌límina láeta fréquentes ;
 Convenére tóris • jússi discúmbere píctis.
 Mirántur dóna Aenéae ; mirántur Iúlum, •
 Flagrantésque déi vúltus, • simulátaque vérba, •
 Pállamque◌et píctum • cróceo velámen acántho.
 Praecípue inféliz, • pésti devóta futúrae, •
 Expléri méntem néquit ; ardescítque tuéndo, •
 Phoeníssa◌et páriter • puéro donisque movétur.
 Ílle◌ubi compléxu • Aenéae collóque pepéndit, •
 Et◌mágnum fálsi • implévit genitóris amórem, •
 Regínam pétit. Haec◌óculis, haec◌péctore tóto, •
 Háeret◌et intérdum grémio ; fóvet inscia◌Dído, •
 Insídat quántus míserae. Deus◌át◌memor ílle •
 Mátris Acidáliae, • paulátim abolére Sycháeum •
 Íncipit et◌vivo • téntat praevérttere amóre •
 Jam◌prídem résides ánimos • desuétaque córda.

In the first verse, *Paret◌Amor*, "He obeys, as Cupid," nothing loth. Fourth verse, *gremio dea◌tollit in◌altos*, "the bearing goddess bears him ;" Venus would seem to be acting in person in this important business. In the next verse the position of *illum* is suggestive of her satisfaction at the accomplishment thus far of her plan. We can but allude, in passing, to the marvellously slumberous effect of these verses. In the combination that opens the next verse, it is plain that the first vowel of *ibat* suffers elision, *que* being left intact (*Famque◌bat*) as otherwise the accent could not rest on the conjunction, where it should, as marking the transition. On *laetus* we have precisely the glance we expect on the grave word, implying the

perfection of Cupid's assumption of the part before him. *Quum venit*, in the next verse, "At the moment of his coming."

In the first verse of the second paragraph, *et* accented as introducing the *Trojana juventus* would seem to point the profusion of Dido's hospitality. In the second verse *super* accented, "They meet and recline the purple couches along." In the seventh verse, the *um* of *Centum aliae* is conceived to be pronounced, the last two syllables of *aliae* blending naturally into one. In the ninth verse the sense would seem complete in itself, as suggested by the parallelism throughout of the next: "None the less frequent are the Tyrians in the thresholds of feasting; they come up to the embroidered couches, commanded to sit thereon." In the sixteenth verse a semicolon usually placed after *Phoenissa* has been struck out, this word, as subject of *ardescit* and of *movetur*, following quite in the usual method upon *infelix* as subject of *nequit*. With the context we may render: "Chiefly that unhappy one can in no wise satisfy her mind; Dido is consumed in beholding, and is moved to the desired extent by the boy with his gifts;" for we observe the position of *pariter*, and the value of *que* in its connection; "Dido as much verily [as he could wish] by the boy with his gifts is moved;" proportionately, that is, to their power to move, to the boy's and to that of his gifts as brought by him, *donisque* serving to expand the section. Nineteenth verse, *Reginam petit*, "He seeks straight the queen." In the next two verses as ordinarily pointed,—

Haeret, et interdum gremio fove; inscia Dido,
Insidat quantus miserae deus! At memor ille

the rhythm is quite overlaid, and the fine effects of the Latin are proportionately lost sight of. In *Haeret et interdum gremio* we have a perfect section, and if we bear in mind *Haeret* as in plain English "to stick," we see that *gremio* is more exact as an ablative therewith than either *oculis* or *pectore*. We then have *fovet* as predicate for Dido, observing further that *Insidat quantus miserae* is another perfect section, its effect heightened by the word of singular emphasis *quantus* in its position: "Dido (ignorant) cherishes him, who so great is settling upon her unhappy;" *quantus*, "as great" literally, settling

upon her, that is, in proportion to her cherishing. *Deus at memor ille*, etc., "He, on the other hand, of the Acidalian mother;" or with the grave words, "He, on the other hand (since the god is mindful), being [mindful] of his Acidalian mother."

Póstquam príma quies · épulis mensæque remótæ,
 Cráteras mágnos státuunt, · et vína corónant.
 Fit strépitus téctis, · vócemque · per ámpla volútant
 Átria; depéndent lýchni · laqueáribus áureis
 Incénsi, · et nóctem · flámmis funália víncunt.
 Híc regína gravem · gémmis auróque popóscit,
 Implévitque méro páteram, · quam Bélus · et ómnes
 A Bélo sólití. Tum fácta siléntia téctis:
 Júpiter, hospítibus · nám te dare júra loqúuntur,
 Hunc láetum Tyriisque · diem Trojáque proféctis
 Esse, · vélis nostrósque · hújus meminísse minóres.
 Ádsit laetitiae Bácschus dator, · ét bona Júnó.
 Et vós o, cóetum, · Týrii, celebráte favéntes.
 Díxit, et in ménsam · láticum libávit honórem;
 Prímaque libáto, · súmmo tenus áttigit óre,
 Tum Bítiae dédit incrépítans; ille ímpiger háusit ·
 Spumántem páteram, · et pléno se próluit áuro;
 Póst alii próceres. Cíthara crínitus Iópas ·
 Pésonat auráta, · dócuit quæ máximus Átlas.
 Híc canit errántem lúnam · solisque labóres;
 Unde hóminum génus et pécudes; unde ímber et ígnes;
 Arctúrum plúviasque Hýadas · gemínosque Triónes;
 Quid tantum océano próperent · se tígere sóles
 Hibérni, · vél quæ · tárdis mora nóctibus óbstet.
 Ingéminant pláusu Týrii, · Troésque seqúuntur.
 Néc non et vário · nóctem sermóne trahébat ·
 Infélix Dído, · lóngumque bibébat amórem,

Múlta^super Príamo rógítans, ^super^Héctore múlta ;
 Núnc^quibus Aurórae ^venísset filius ármis, ^
 Nunc^quáles Diomédis équi ; núnc^quantus Achíles.
 Ímmo^age^et a^príma, ^dic^hospes, orígine nóbis ^
 Insídias, ínquit, Dánaum, ^casúsque tuórum, ^
 Errorésque tuos ; nám^te jam^séptima pórtat ^
 Ómnibus errántem ^térris et^flúctibus áestas.

The fifth verse of this paragraph furnishes an illustration of what has been called the indeterminate word, and of the propriety of referring its meaning to the context ; *funalia*, thus judged, can scarcely mean torches : "From the gilded ceilings hang brilliantly lighted lamps, whose illumination conquers night with its flame ;" the hall, as we say, was as bright as day ; from *et noctem*, indeed, we have repetition by variation of *dependent* to *Incensi*. In the eighth verse, too, we note the order of the words in the second section ; "The silence was complete in the entire hall." In the tenth and eleventh lines we have two verses forming a kind of compound rhythm, the last word of the first taking up *esse* grave from the second ; the pause which would otherwise come at the end of the verse falls thus after the combination *proféctis^esse, velis* being understood with the first sentence. We note in each case the balancing of the parts one against another, and that *Trojaque* stands appropriately midway of the movement of three accents ; "May it be an auspicious day to those having come hither," of course from Troy. *Esse* is exactly one of the words most apt to be carried back in this manner, the presumption being from this and similar treatment that its doubled consonant had the value of a single one, and that its length so called was purely fictional. In the next verse, *Bacchu'^dator* in the rhythmic reading ; we note too the apposite effect of the slight break after the emphatic *et* with *bona* as leading up to *Funo*. In the fifteenth verse, *summo^tenus* moves with perfect fluency, and with little injury to the long vowel in the antepenultimate ; the first vowel of *tenus* thus placed serving the purpose of barely holding apart the consonants between which it finds itself. In the eighteenth and nineteenth verses, we can but allude to the exquisite sections which suggest the

preluding upon the harp, and which lead up to the full burst upon *docuit quae*. In the next verse the stress upon *Hic* in *Hic canit* carries the mind back at once to *Iopas*, the action blending naturally therewith. In the twenty-fourth verse, we have again repetition by variation in *vel quae tardis mora noctibus obstet*: "Why the winter suns hasten to dip themselves in the ocean, even as something hinders to their delay the slow nights;" "even as that (which hinders them) hinders their slow nights (to which it is a delay)." In the seventh verse from the end, *Multa super Priamo rogitans, super Hectore multa*, it is plain, from the position of *Priamo*, that this last does not stand for the personality of Priam, but is rather a general term for the disaster of Troy as represented by its king. A curious variety is imparted to the verse by this apparent contrast of proper names, and by *super* as preposition in the one part and as adverbial expletive in the other: "Questioning much in regard to the war, much concerning Hector;" *Multa super Priamo rogitans*, "Asking many things (anent) about the war." In the last two verses we note the distribution of emphasis, *septima* being of least significance, instead of most, as we might have regarded it: "For this year indeed [like the others] is still bearing you, wandering over the seas and the whole earth."

Mention has already been made of the *tempora vocis* of Virgil's rhythm. The average verse consisting of fifteen syllables, if we reckon each unaccented syllable as one and each accented syllable as two, and the pauses medial and final as two each, we have twenty-four for the whole number of rhythmic times. We observe, moreover, that when the final pause is overlaid, the number of syllables in the verse is increased; whereas if the verse consists of a less number of syllables, slight suspensions of the voice are somewhere demanded, which pauses make up for the missing syllables in the count of rhythmic times. As for instance, verses 151 and 152, if the syllables be all spoken in the first and an elision be made in the second, consist of seventeen and fourteen syllables respectively;

Tum pietate gravem ac meritis · si forte virum quem
Conspexere, · silent · arrētisqu' auribus ādstant;

but as the pause is overlaid at the end of the first verse, it comes within the twenty-four rhythmic times; and as the second has not only the pause after *Conspexere*, but the slighter one after *silent* (these pauses counting as two and one respectively) this verse also, with its final pause, makes up the number. It will be observed that in the second of these two verses the regular medial pause is in the nature of things overlaid, its place being taken by the pause after *Conspexere*; but as has been more than once remarked, the hexameter character of the remaining rhythmic phrase of four accents is asserted by the slight break after the regular section. When the second of two verses in its turn runs into another, there is a break later in the verse, frequently after the regular longer section, as in the second of the three following:—

Virginis[˘]os hábitumque gérens[˘] et[˘]virginis árma
 Spartánae[˘]; vel[˘]qúalis équos • Threíssa fatígat
 Harpályce, • vólucremque • fúga praevértitur Éurum.

In this second verse the pause that would otherwise fall at the end falls after *equos*, counting of course as two in the rhythmic times. It will be noticed that the first of the verses has but sixteen syllables, the medial pause being slightly lengthened after *gerens*; and to keep the balance of things, the pause after *Spartanae* is lengthened proportionately, the second verse having but fourteen syllables. The third verse, having fifteen syllables, still demands the slight suspension of the voice after *volucremque*; a suspension of the voice which may be considered as borrowed from the final pause; for as the sense is complete at the end of this verse, the voice naturally rests beyond the limit prescribed by the regular times of rhythm.

It is not of course contended that Virgil wrote the Æneid with a metronome at his elbow; but that this natural count of times of voice is observed therein, as a general rule, and at least to an approximation, is a perception that we cannot escape, when once we lend ourselves to the rhythmic reading. It has been observed that in many cases the word midway of a verse is stronger than the word at the end, and as such might seem to require a longer pause; as in the first of the two verses, —

Súm̃pius Aenéas, • ráptos quĩex̃hóste Penátes •
 Clássẽveho mécum, • fáma super̃áethera nótus.

Here we readily perceive that in these verses as read naturally, the pauses after *Aeneas* and *mecum* would be just perceptibly longer than that after *Penates*. In like manner in the two verses, —

Suscépitque ígnem, • fóliis atqu'̃árida circum •
 Nutriménta dédit, • rápuitque iñfómite flámmam,

it is plain that the pauses after *ígnem* and *dedit* are in like manner just perceptibly longer than that after *circum*. In these cases we may consider that the regular pause after *Penates* yields some of its time to that after *Aeneas*; and that in like manner the pause after *ígnem* borrows slightly from the pause after *circum*, these pauses being, say, two times and a half-time of voice for the one, and one time and a half-time for the other. But no attempt has been made to indicate these fine variations in the text as presented. It will be noticed generally that the rhythmic periods exhaust rhythmic possibility in their arrangement and variety. The verse provides us not only with the initial rhythm of five accents, but when a verse sweeps into another with a pause midway we have a rhythm of six accents, and when a verse ends with the shorter section the next verse opening with the same, we have a rhythm of four accents breaking midway, besides the movement of four accents which breaks after the first. It will be observed, too, that by far the greater number of verses open with the shorter section, rather than the longer; the reason for this being in the nature of things, whose discussion, however, would take us too far afield.

It has been before remarked that a perception of the twenty-four times of the verse of five accents doubtless led up to precisely the quantitative scheme chosen. It having been agreed upon that a certain succession of syllables should be called a spondee, and another succession a dactyl, and it further having been agreed upon that this spondee and its resolution should be made the basis of the hexameter (for what reason we cannot say, unless it were from the perception that the march and heroic movement of the verse de-

manded, so to speak, a marching time), and it having furthermore been decided that a fixity of cadence was desirable, the investigation becomes a simple one. For the dactyl and spondee together would naturally be taken for this fixed cadence; in the dactyl and spondee together there are five syllables; and as the number of syllables in the rhythm is three times this five syllables, the number of feet in the metre would be three times the two feet of the cadence. That Virgil was in bondage to the metre we cannot believe; it was the subtle tool by which he perfected his marvellous combinations, and his sweeps, movements, and phrases of rhythm.

It is of course admitted that in the Latin there were two kinds of accents, and that the circumflex accent doubtless demanded a certain vocal attention beyond that of the acute. But as all human arrangements are at best approximate, we must believe that these different accents count alike in the rhythmic reading, so far as concerns estimation of rhythmic times. The acuted short vowel, reckoned as short in the metre, must be regarded as lengthened in the rhythm by virtue of its accent; and the long vowel, say of the ablative, being unaccented, counts as a light syllable in estimating the times of rhythm. That there was what we may call a genuine length by position must of course be admitted. The Romans said *supersunt*, because of the exceeding difficulty of *supersunt*; and we can see how this practice of accenting the penultimate long by position might have suggested what we have termed the fiction of the metre, that a vowel before two consonants, even if both stand in the next word, is "long;" the word long in this case having a meaning purely technical, with no reference to quantity in the vital sense, quantity, that is, in the rhythm, whose consideration is the length or shortness of the vowel by nature.

The scope of the present essay has permitted but a cursory examination of the verses under consideration, and much has necessarily been passed over. It has been the hope, however, of the writer to present the verse in a new light, and to show that an approximation at least may be attained to the Roman *cantatio*, the verse being sympathetically studied with this intention. Moreover it would seem obvious that from the combinations in the different verses, uttered in the natural manner to produce rhythmic effect and to assist the flow



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of the verse, we may get a better idea of how the Romans actually spoke than is in any other way to us possible. Much of the pleasure derived by readers of Virgil's own time from his poetry must have consisted in the novelty and poetic beauty of many of his rhythmic combinations; but that these combinations one and all were formed upon the same principles on which words came together in ordinary speech, it is impossible to doubt. That the rhythmic reading is further valuable as an instrument of criticism, the present essay has failed indeed if it has not established.

